

VOGUE





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United States Tires are the development of years of experience in tire making.

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United States Tires are Good Tires

'Royal Cord'
One of the five



Haas Brothers

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Fall 1918

*The Silks of quality distinctiveness
reflected in the mirror of fashion*

Kitten's Ear Crèpe

THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS.

Georgette Satin

THE DOMINANT SATIN

Paulette Chiffon

WITH THE BEAUTIFUL MELLOW FINISH IN THE NEW COLORINGS

Paulette Satin

SOFT AND LUSTROUS WITH UNUSUAL DRAPING QUALITIES

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Producers of

Distinctive Dress Fabrics

417 Fifth Avenue ~ New York

“Onyx”

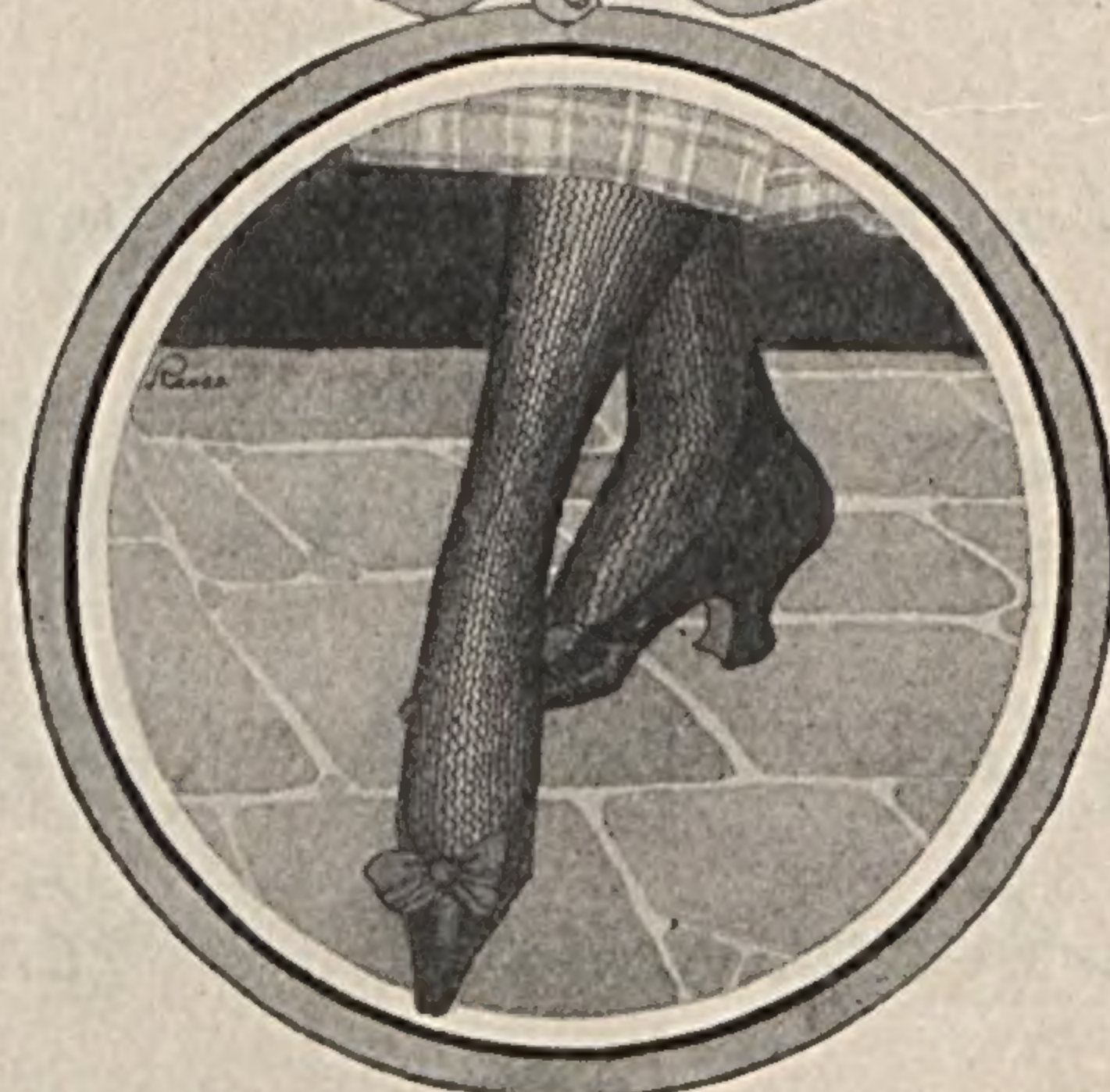


Hosiery



WARTIME shopping starts with attractive hose—for the plain little frocks of wartime demand that touch of effectiveness which smart hose alone can give. “Onyx” is indeed the wartime hose—for its novel shades and attractive patterns are designed to glorify the simplest frock and make the wearer irresistible.

Your favorite shop has all the Autumn Styles in “Onyx”—in the shades and colors that everyone is asking for. If we can help you please write to us.



“Onyx” has long held the trust and confidence of a most discerning public and is to-day the national reliance for Hosiery, Style, Quality and Value.

Emery & Beers Company, Inc. NEW YORK Sole Owners of “Onyx” and Wholesale Distributors

Franklin Simon & Co.

A Store of Individual Shops

Fifth Avenue, 37th and 38th Sts., New York



Showing the New Fall and Winter Fashions in

WOMEN'S DISTINCTIVE SUITS

*Richly
Fur Trimmed
or
Plain Tailored*



121

No. 121—Women's Fur Trimmed Wool Velour Suit in navy, brown, taupe or black, with fur trimming of Hudson seal (dyed muskrat); panels front and back with self color stitching, belt, crosses underneath front panel and buttons at side back with three tabs; coat lined with figured Pussy Willow silk and warmly interlined; new model straightline skirt.

125.00



123

125

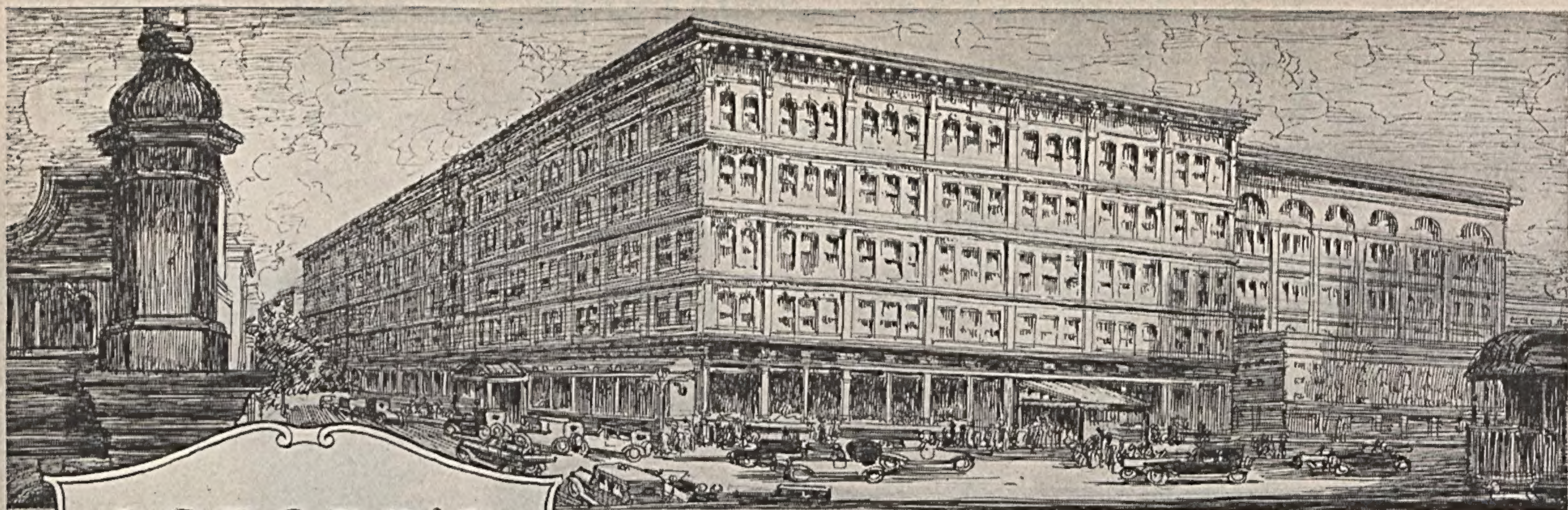
No. 123—Women's Mannish Tailored Suit of Rayonner wool silvertone cloth (to wear with own furs,) in navy, brown, taupe, Burgundy or Oxford, snug fitting shoulders, collar and revers of new cut, and inset pockets finished with embroidered self color crochets; coat silk lined and interlined; straight line skirt with pockets to match coat; detachable belt.

59.50

No. 125—Women's Fur Trimmed Suit of wool silvertone cloth in navy, taupe or sable brown; Hudson seal (dyed muskrat) shawl collar, belted coat features self corded tucks forming block trimming, figured Pussy Willow silk lined, warmly interlined, new model slender line skirt with corded blocks to correspond with coat.

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Jeanne Arnot suggests the demure bit of chocolate panne velvet on the left with its chocolate coq feathers, blown wavewise around the rolling brim.

In the model at the right, Marguerite et Léonie come out in favor of tête de nègre velvet with envelope wings as rosy as young Love's.

Taupe satin, curled coq, and Julia's French fingers evolved the sophisticated setting for madame with the black fox at the right.

Her younger sister with the ingénue mouth wears a black panne velvet hat from Maria Guy, three cornered, tied with moire gros-grain ribbon, and with two slender fancies that express her querying attitude.



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ST. GALL

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Developed in Satin, Serge, Wool Jersey

SIZES 14 to 20

Featured are individualized styles with the chic and esprit of youth—emphasizing new silhouettes and treatments in round necks, tunic skirts, accordion plaited skirts, the Lanvin "Kangaroo" pouch skirt, closefitting and bell sleeves, fringe effects and other engaging details.

FASCINA—Misses' Satin frock. White overcollar and vestee. Tucked tunic skirt and sash of Spanish arrangement bordered with silk fringe. In navy blue and black. Sizes 14 to 20 **37.50**

MARVET—Misses' Satin frock. Collar and cuffs of plaited chiffon. Button trimmed bodice. Tunic skirt with deep tucks, sash ties under arm. In navy blue and black. Sizes 14 to 20 **35.00**

FASCINA

MARVET

GLORINE—Misses' one piece Serge frock with middy effect top and accordion plaited skirt. Buttoned vestee and collar of white satin. In navy blue only. Sizes 14 to 20

35.00

GLORINE

SENTIN—Misses' Serge frock, button-thru surplice basque bodice terminating in side sash, bell sleeves. A picot edged side plaiting finishes the sleeves, bodice and front of skirt. In navy blue only. Sizes 14 to 20

39.50

SENTIN

DRYA—Misses' Wool Jersey frock—reproduction of Lanvin model. One piece slip-over model featuring the "Kangaroo" pocket. Stitchery in color adds a contrasting note. The collar is in two tones. In navy blue, brown, lapin. Sizes 14 to 20

45.00

DRYA

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By order of the War Industries Board, unsold copies of magazines can no longer be returned by the news-dealer to the publisher. The news-dealer, therefore, will order only just exactly as many copies of Vogue as he knows he can sell. Vogue will print only just exactly as many copies as it knows it can distribute. There will be no reserve supply on hand to fill late orders.

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Advance Models—designed for the younger generation's Autumn and Winter Apparelling,—offered at prices which in the face of present conditions, are of especial economic interest. Values that will instantly appeal to those who know Lord & Taylor style and quality standards.



Alouette

Sansonnet



Roitelet

Chanteuse

"Alouette"—a Tailleur for Misses, faithfully reflects the genius of Lanvin, and is copied in Velour Cloth in the correct shades of mahogany, beaver, plum, navy and brown. The collar, worn high or low, is of French Seal (dyed coney) while rows of buttons accent the newness of pockets of the jaunty silk lined coat. Sizes 14 to 18 years.....**\$49.50**

The wide brimmed Velvet Hat in navy blue; dashing bow, lined with uncut terra cotta velvet. Other smart combinations also.....**\$20.00**

"Sansonnet"—the Great-Coat which Made-moiselle so smartly wears, is of Velour Cloth in beaver, brown, mahogany or navy, with collar of French Seal (dyed coney). Pleats and box pleats give new lines to the back, and the odd belt, deep cuffs and huge pockets lend to the Coat's distinction. Sizes 14 to 18 years.....**\$45.00**

Her saucy little Hat of Velvet, in Autumn colors, topped with little feathers and finished with a wee bow.....**\$15.00**



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Mauviette

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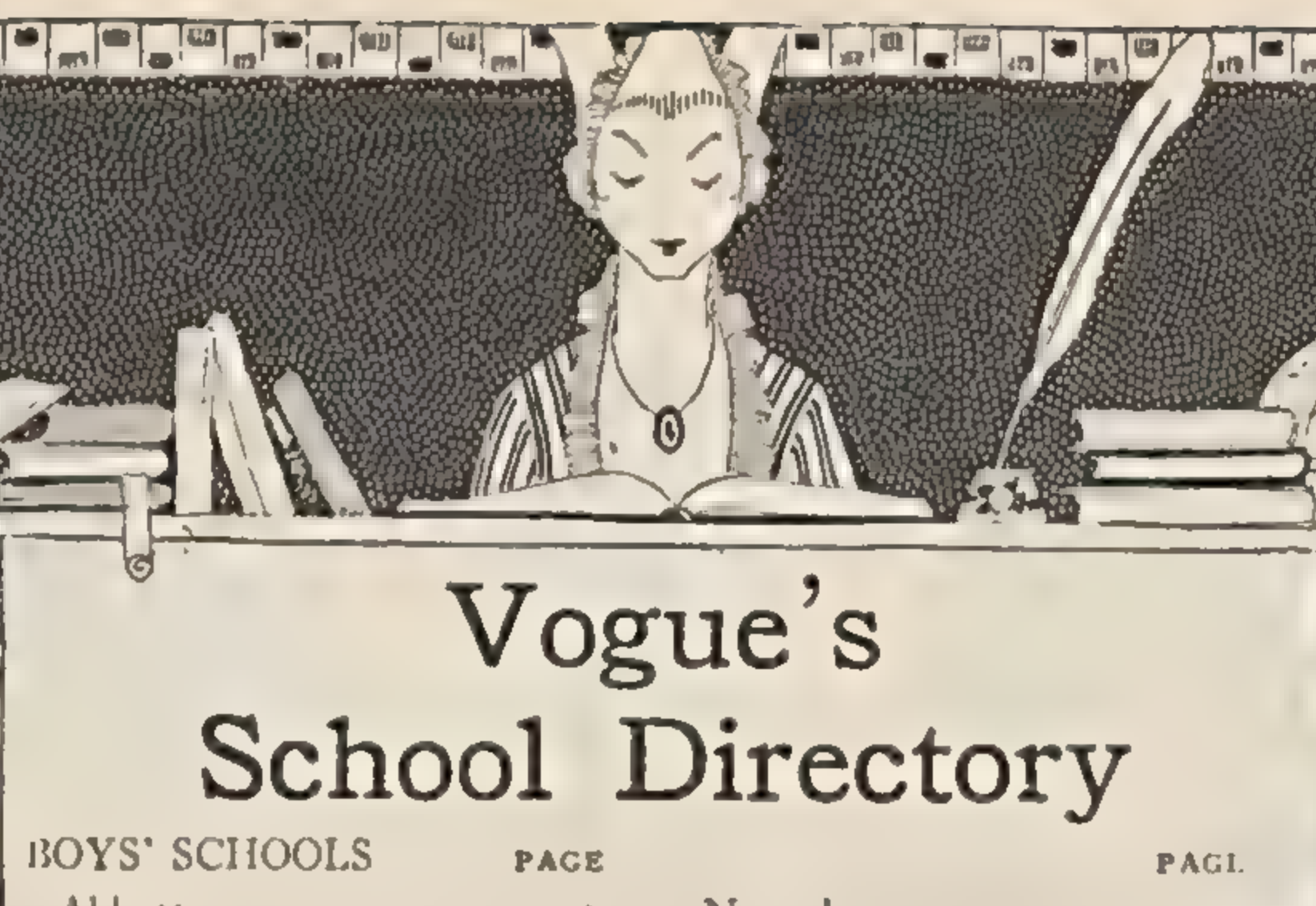
Send 20 cents in stamps for a Betty Wales Good Luck Poshkin. You will smile every time you look at it.

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New York



Vogue's School Directory

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New York



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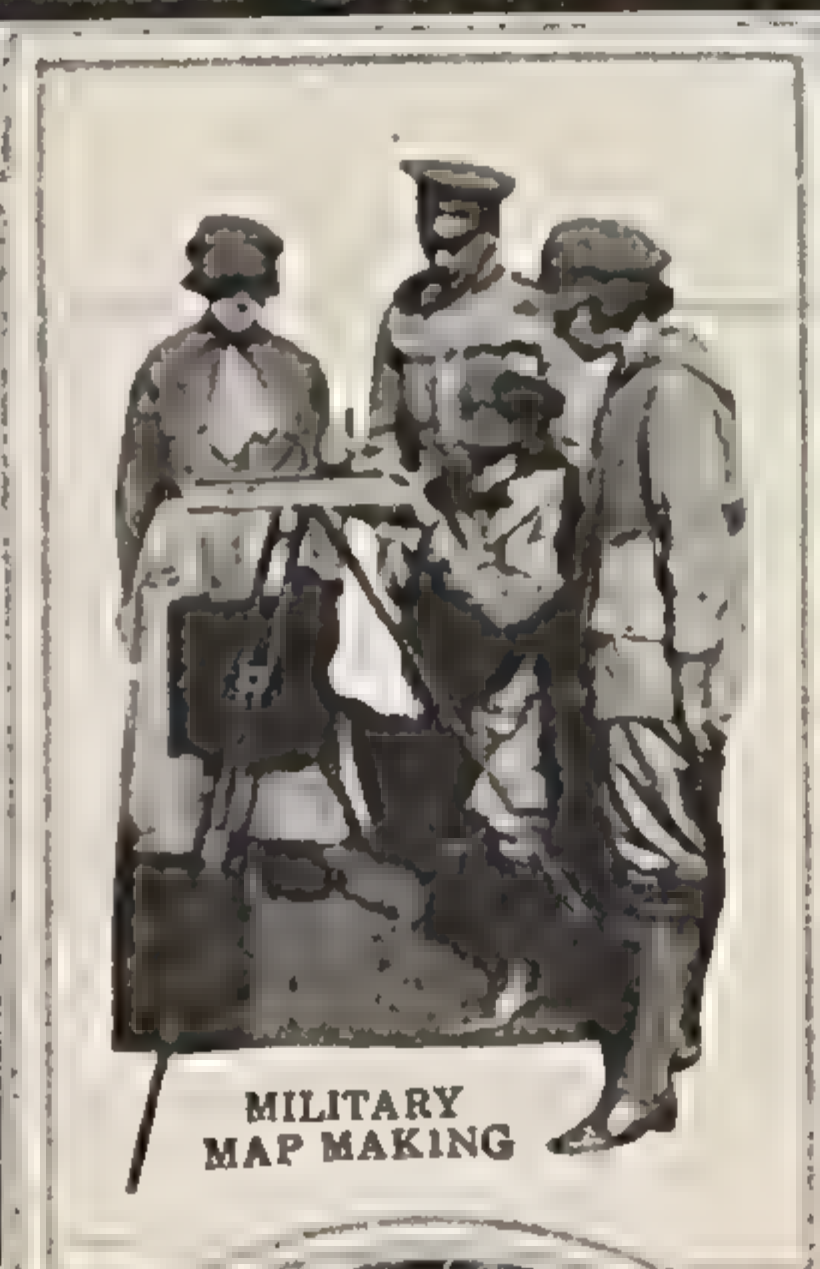
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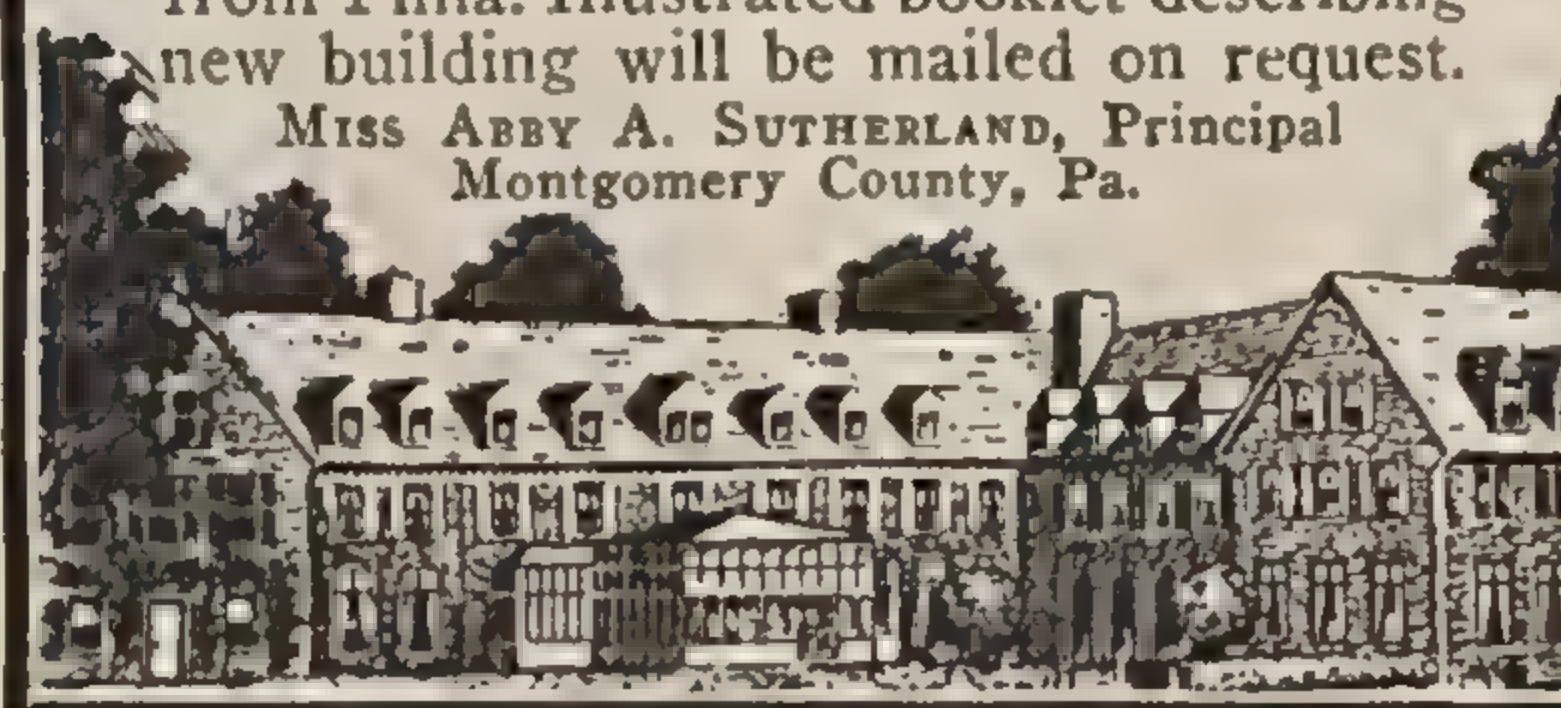
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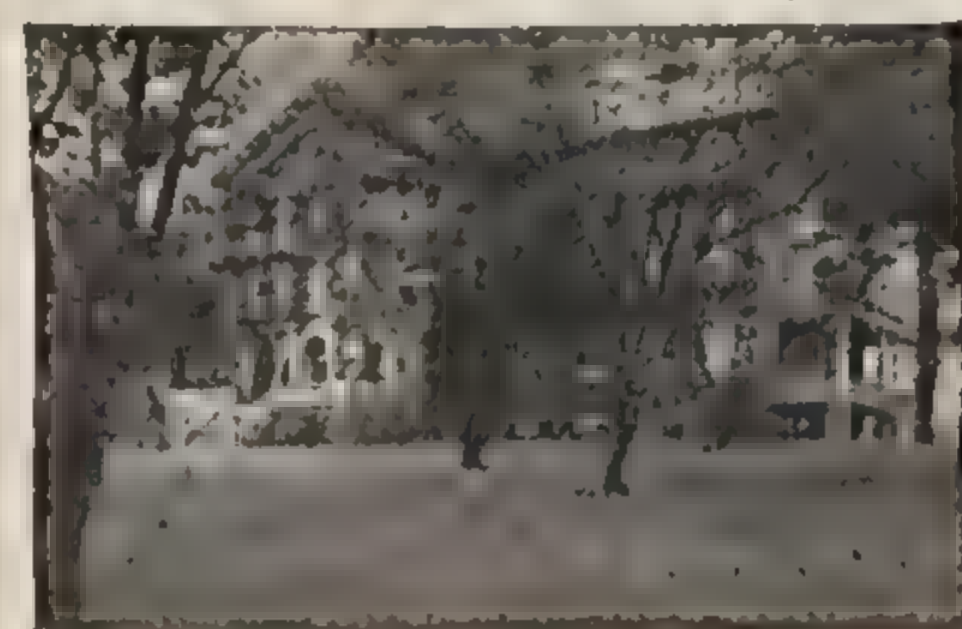
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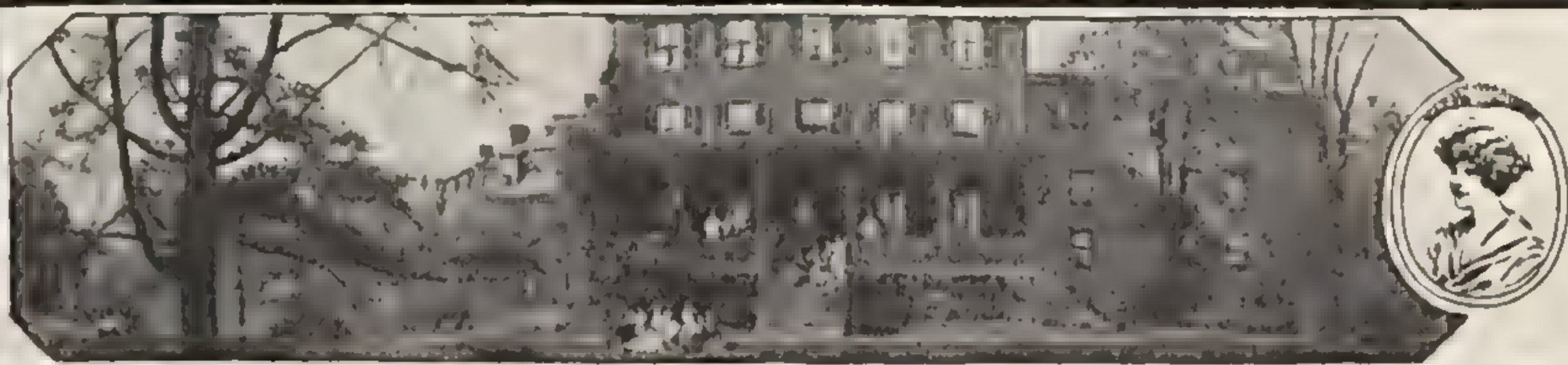
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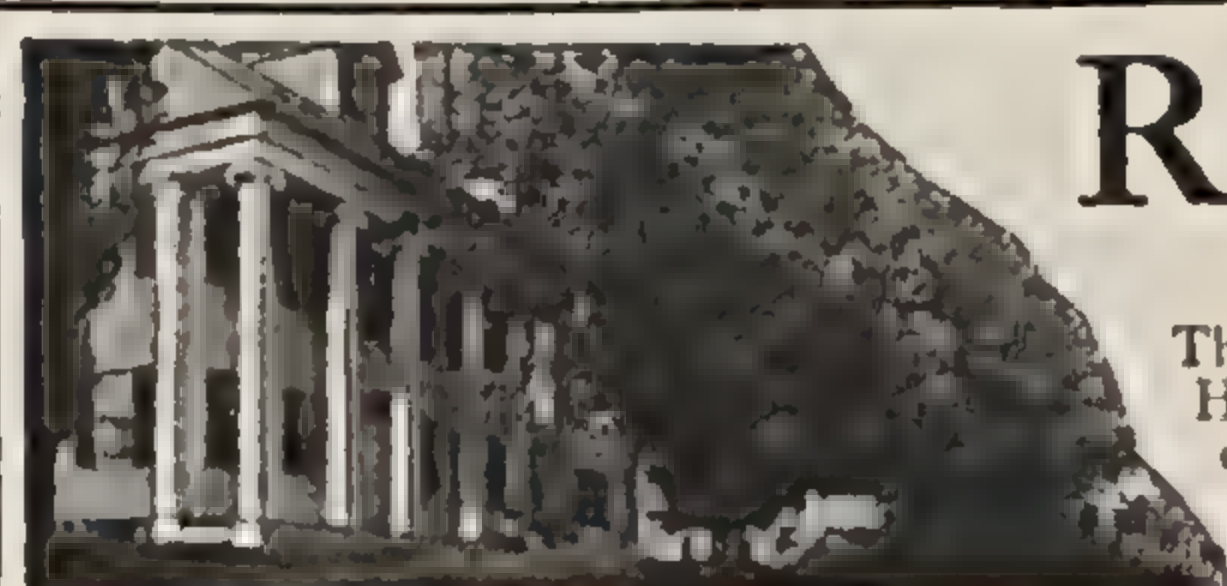
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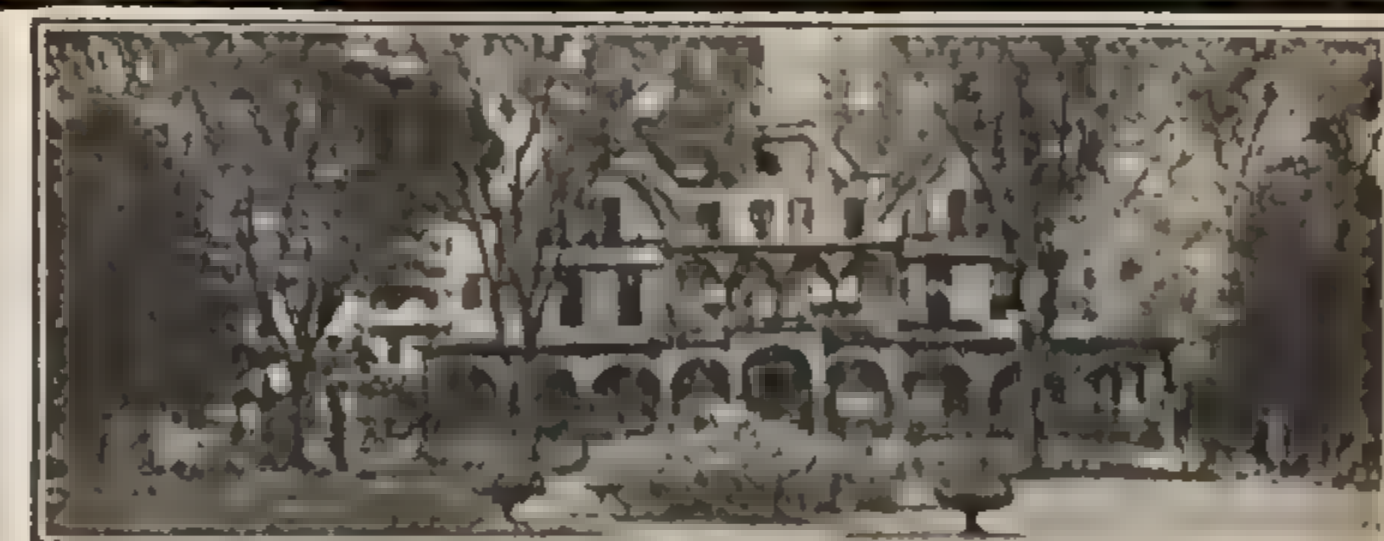
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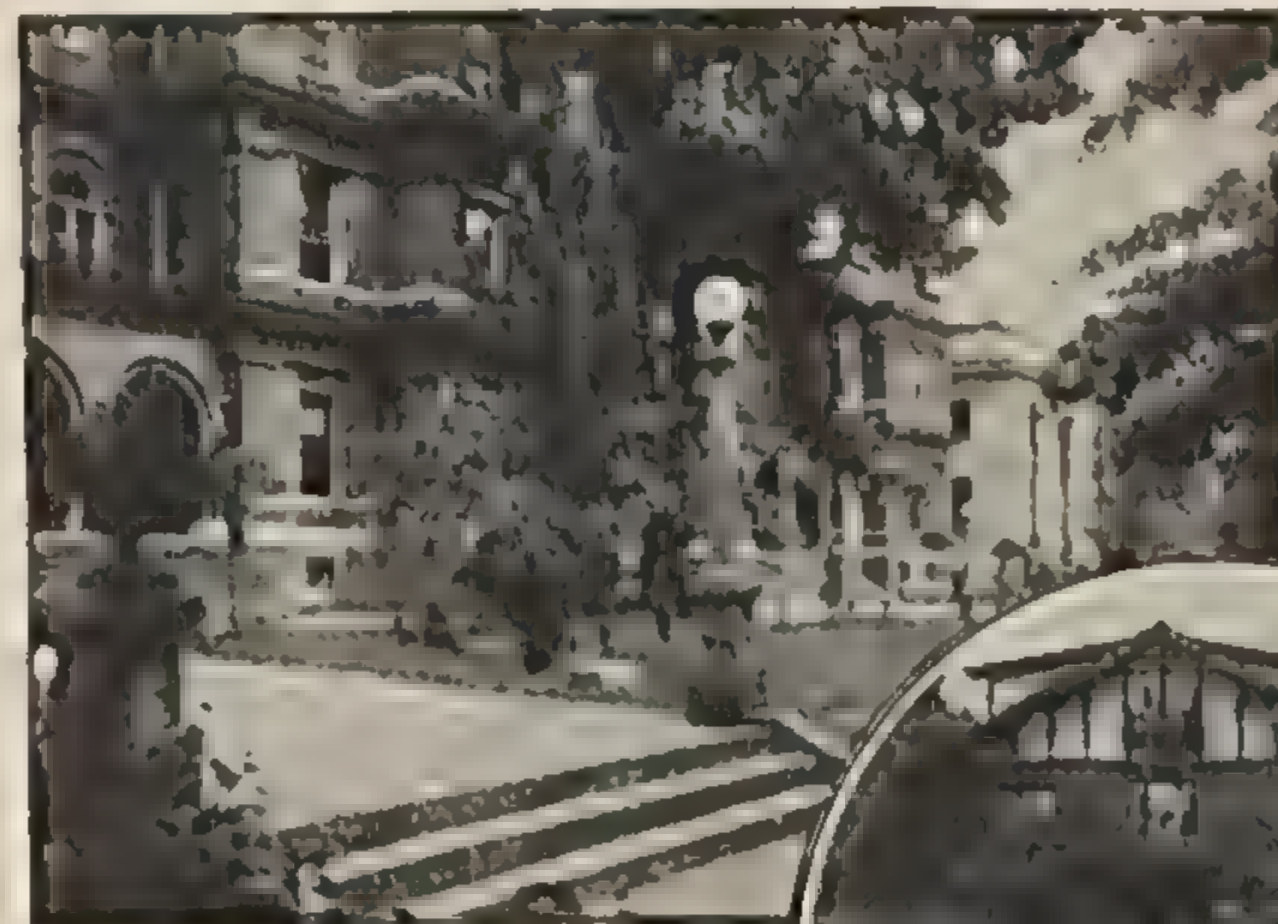
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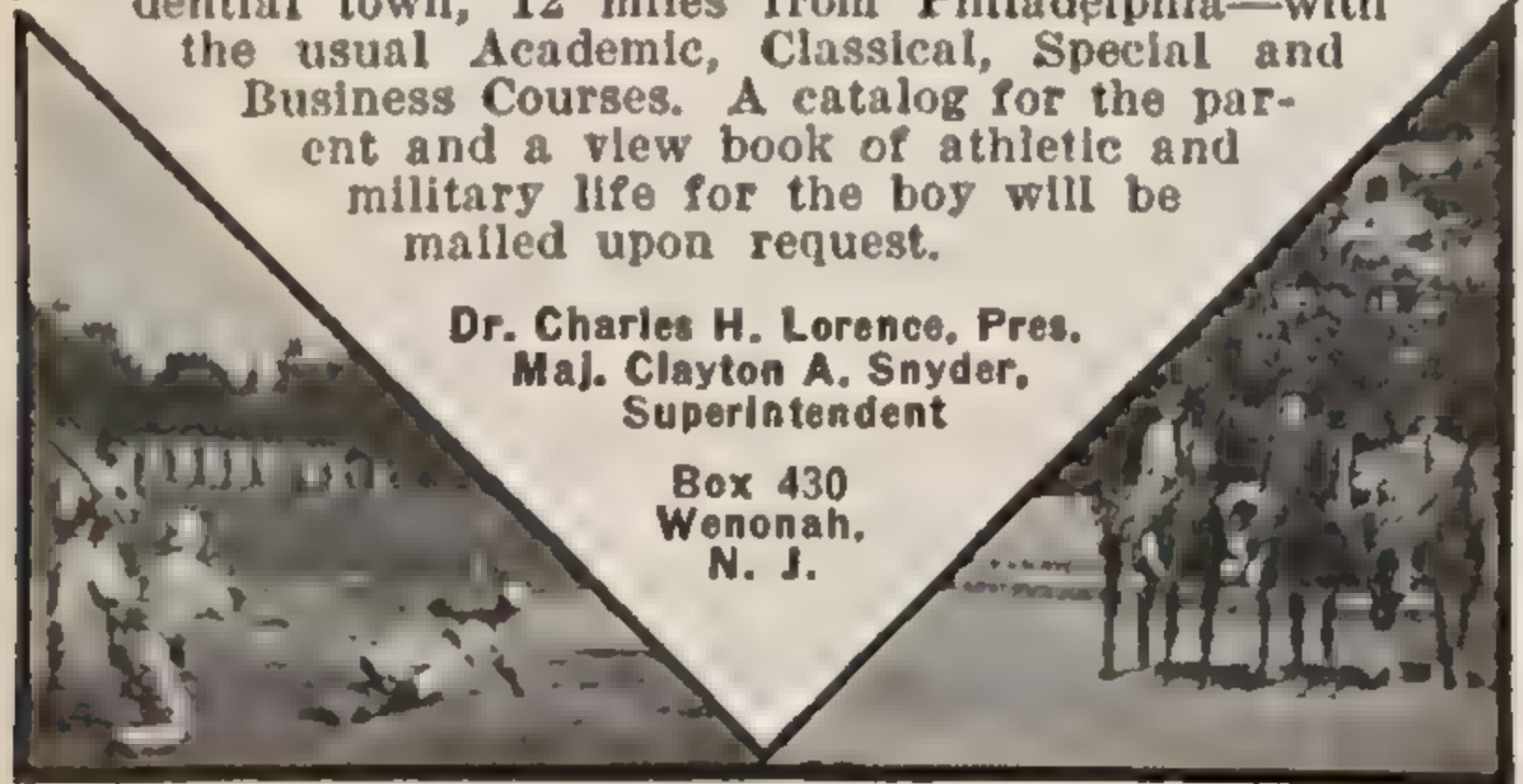
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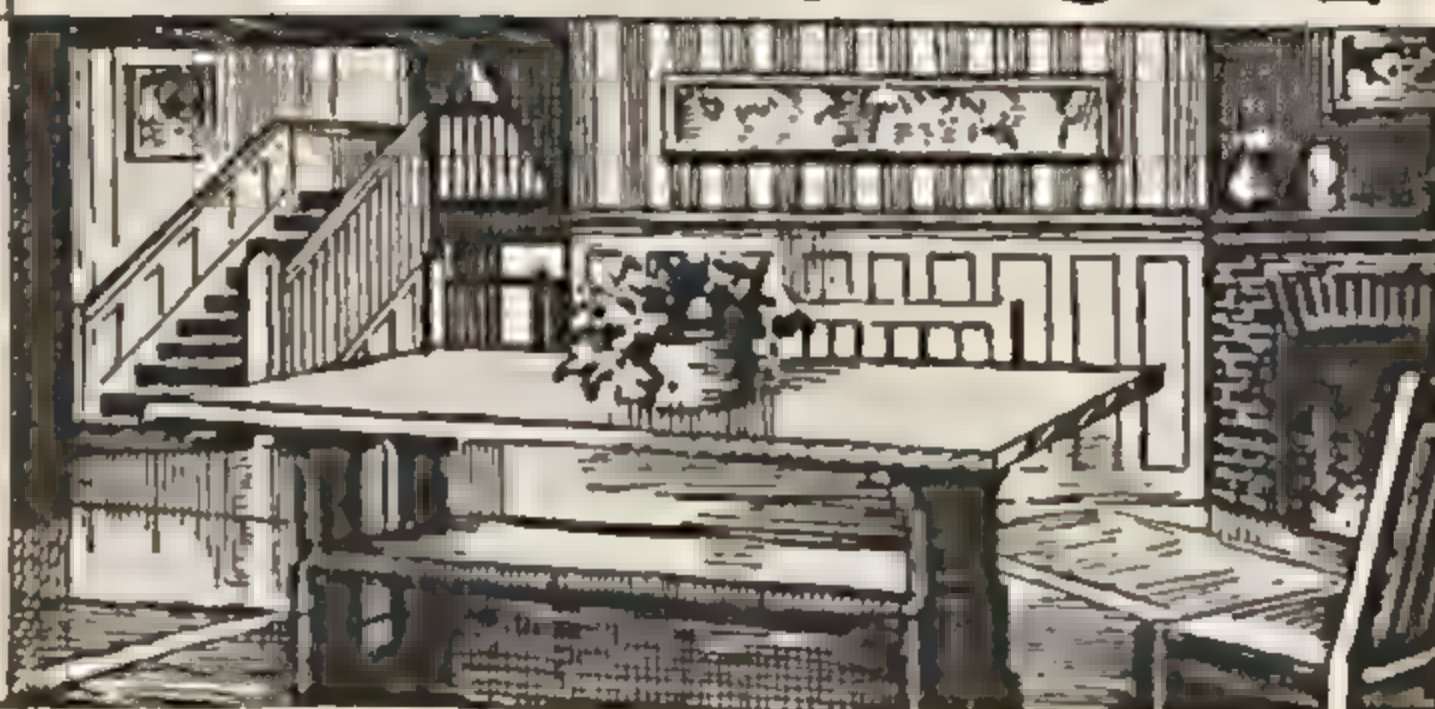
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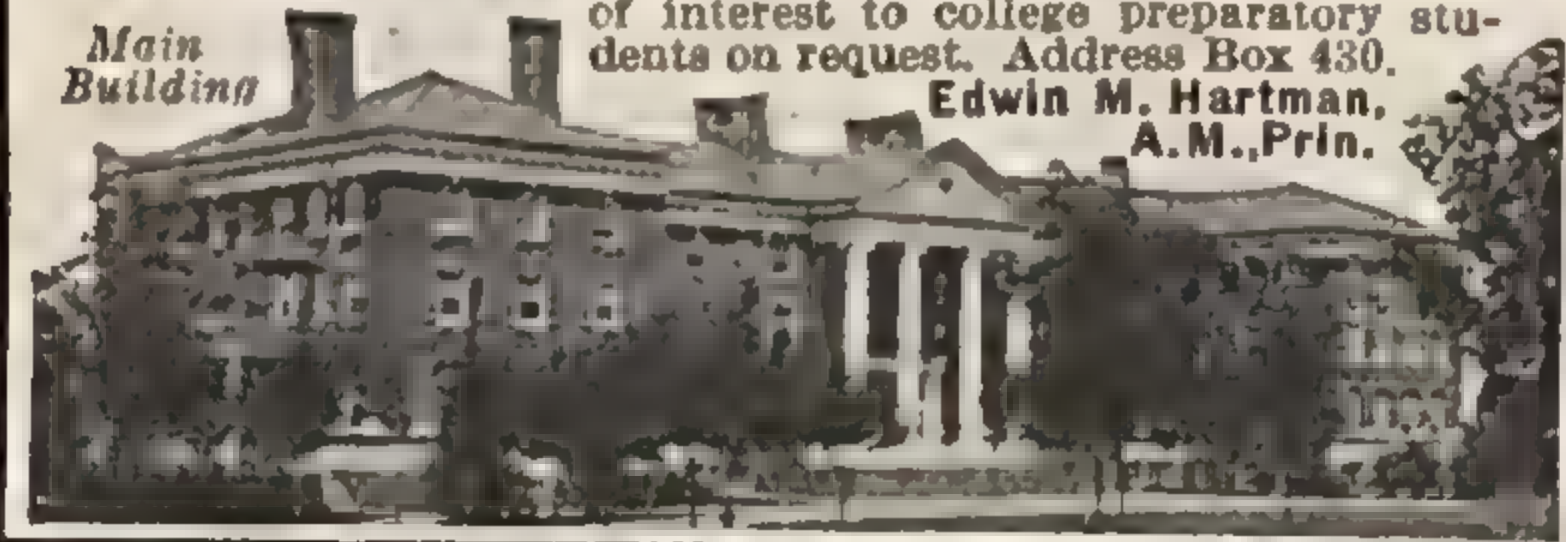
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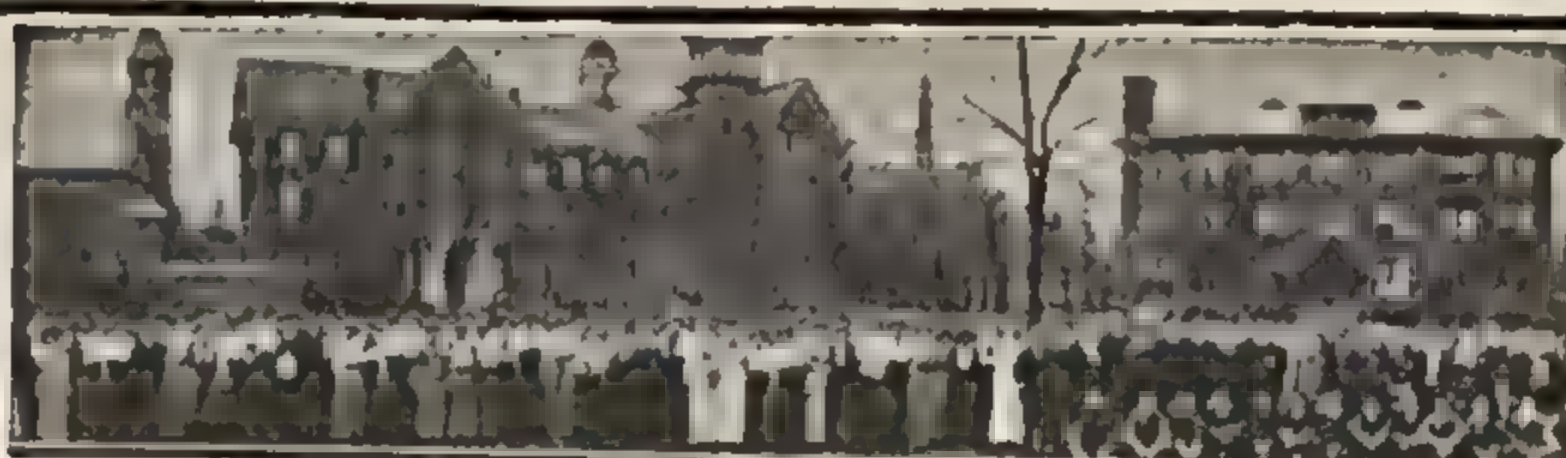
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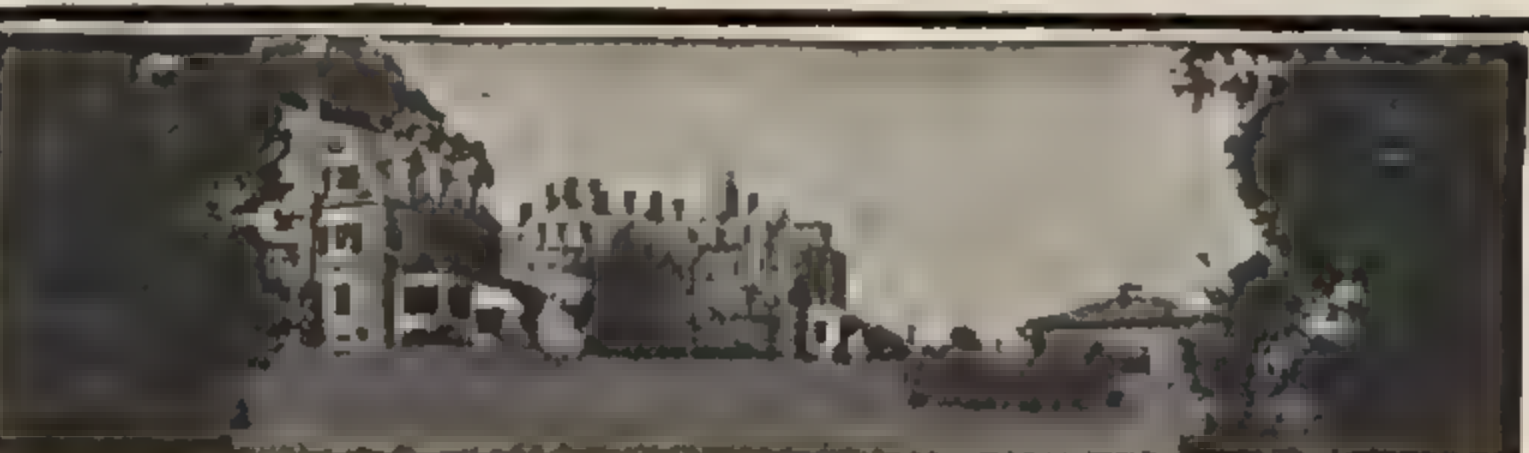
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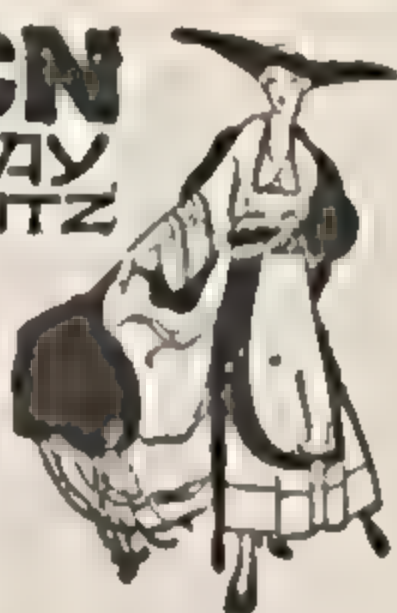
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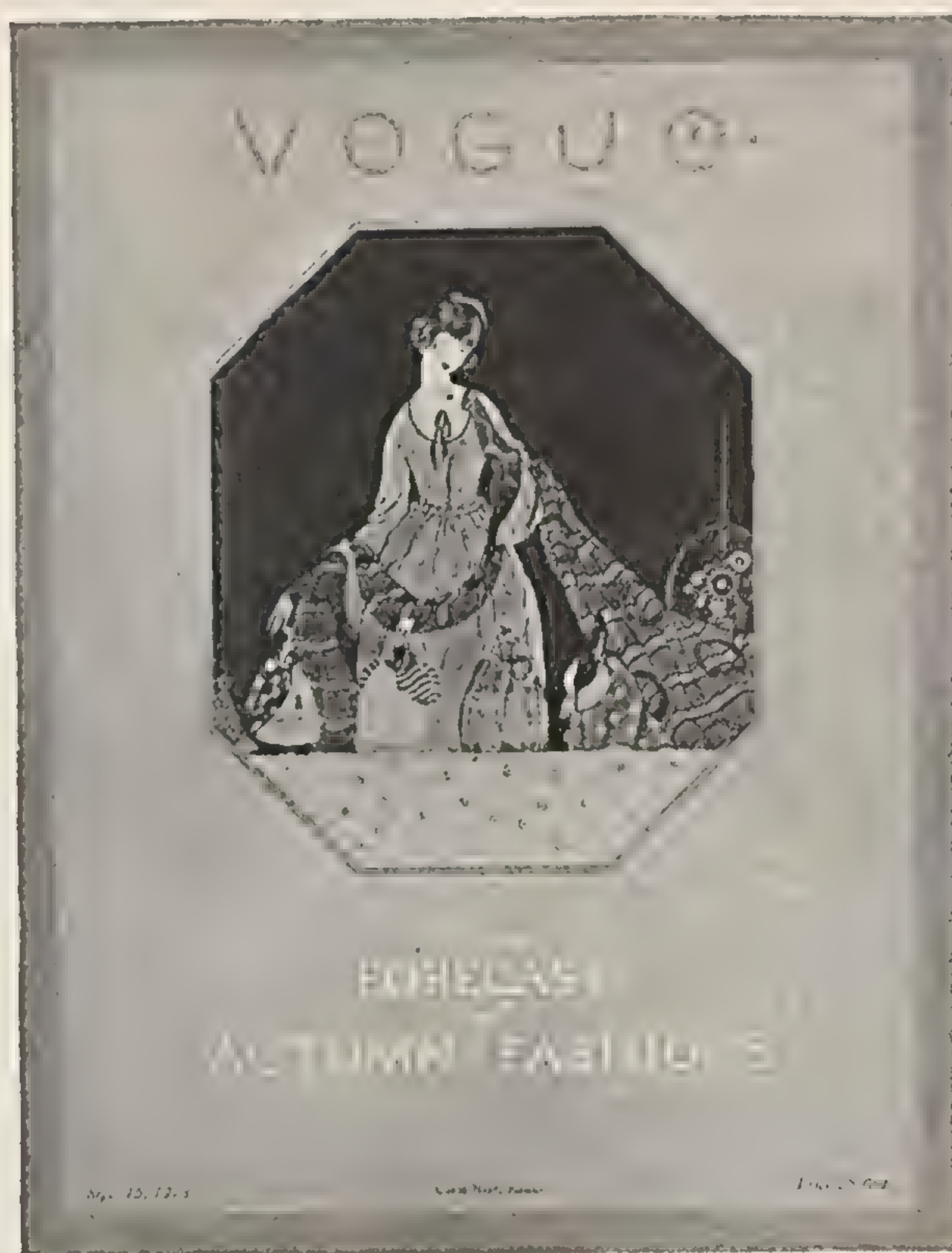
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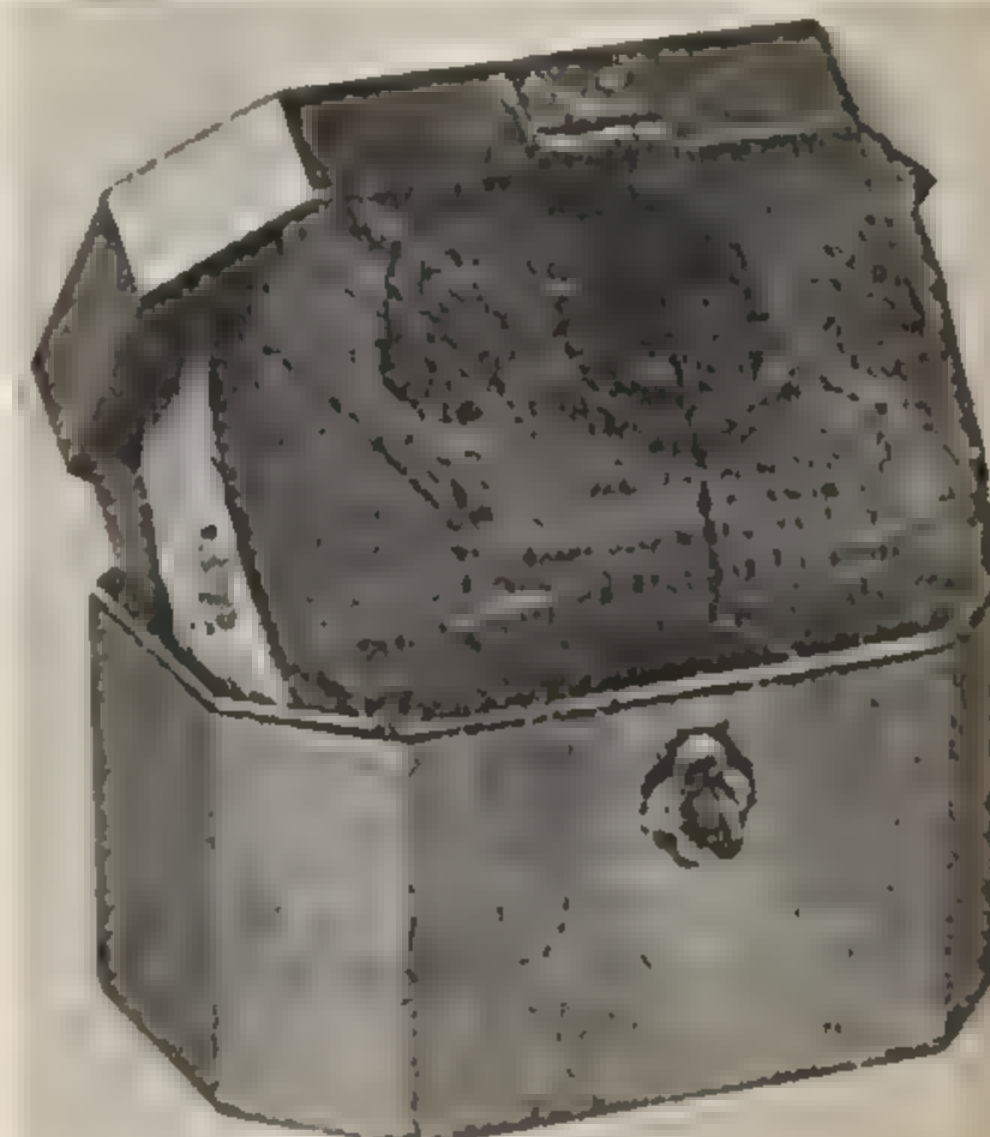
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BABY GIFTS that are different. Something always new. Dolls, animals, roly-polies, plates, carriage sets, rattles, bath toys, laundry bags, etc. Bailey & Bailey, 27 East 22nd St., New York City.

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Asheville, N. C.

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Vogue Advises

THIS SHOPPER'S SLOGAN, "NEVER PUT OFF TILL TO-MORROW WHAT YOU CAN BUY TO-DAY"

THIS is a new principle of economy. Since the war our principles of spending and saving have been entirely disorganized and reorganized along strangely paradoxical lines. To begin with, those who could afford to, were told to buy expensive foods so as to leave the cheaper, more nourishing foods for the poor. Formerly a woman used to think that it was economical not to buy things, but now she realizes that it is economy to buy them at once, before they either disappear completely or indulge in some of their agile leaps in prices.

"Buy It Now"

Saleswomen have two new speeches in their repertoire: "When these are gone we shall have no more," and "These are the last we shall have

at this price." So unless you buy immediately that particular frock which you would like for winter, but think you will not buy until next week, you may be sure that when you come for it again either it will be gone entirely or its price will be considerably higher. As the old New England tombstones say, "Here to-day and gone to-morrow."

Consequently Vogue, which has an intimate acquaintance with the shops, suggests that if you see anything in its various pages that you fancy, the thing to do is to write for it immediately, for the shops have only a limited supply of the articles shown and a long-delayed order they either will not be able to fill at all or only at an increased price. The shops co-operate with Vogue to the extent that they reserve a supply of the articles shown in our "Seen in

the Shops" department at a special price for a limited period, but they can not, of course, keep their offers open indefinitely.

VOGUE COVERS FOR BAZAARS

On the contents page of our August first issue we offered to supply Vogue covers to those who wished them as decorations on the paper bags that are being sold as knitting bags at so many charity bazaars. We have received innumerable requests for our covers, and some for covers that were to be put to private or commercial uses. We wish to make it distinctly understood that we can supply covers only for charitable purposes—when the bags are for the benefit of some war charity. Our supply is limited, and we must limit their distribution.

VOL. 52 NO. 5

WHOLE NO. 1102

Cover Design by George M. Plank

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C O N T E N T S for SEPTEMBER 1, 1918



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VOGUE is published on the first and the fifteenth of every month, by The Vogue Company, 19 West 44th Street, New York; Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by arrangement with its New York office.

Subscriptions for the United States, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Single copies, 35 cents. Subscription price for Canada, \$6.25 per year; for other countries, subscription prices will be furnished on request. Remit by cheque, draft, or postal or express money order. Other remittances at sender's risk.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

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Bachrach

MR. AND MRS. EDWARD T. STOTESBURY

Mr. and Mrs. Edward T. Stotesbury are among our most patriotic war workers. Mrs. Stotesbury is National Chairman of the Woman's Naval Service, Department of Navy Recreation, and was very active in arranging for the Navy Festival given in June at the Metropolitan Opera House to raise funds to furnish musical recreation for the men of the Navy. Mrs. Stotesbury's son, James H. R. Cromwell, is in the United States Naval Reserve Force. Mr. Stotesbury is Chairman of the Philadelphia War Chest Committee and has been very active in raising money for patriotic purposes



Draped turbans promise to be popular. There isn't much of this one, and what there is, is plain blue velvet, but it invented twisted bands of itself by which it climbed to eminence and a wonderful brown chenille crest with a double blue pompon.

JEANNE DUC

THE AUTUMN HARVEST OF PARIS HATS

The Millinery Crops Are Flourishing with Shapes
Of Velvet and Wool Materials Softly and Becom-
ingly Draped and Discreetly Trimmed with Feathers,
Fringe, or New and Distinctive Ornaments

THERE are certain unimaginative masculine minds which are always worrying about the need for standardizing the mode, deploring the changeableness which is its genius, and arraigning the absurdities which the constant demand for novelty sometimes brings about. At the present moment, it is astonishing to see that the mode has not been dominated by the events actually taking place, but that, on the contrary, it still dominates them, in spite of four years of restrictions and of secluded social life. In Paris we do not copy the women of other eras; we maintain our individuality as women of the present time, though the time is troubled and anxious enough, and we design fashions in which simplicity and discretion rule. Yet these fashions are by no means devoid of the charms of coquetry, which no woman, not even a nurse in a bombarded city, wishes to abandon.



VALENTINE ABOUT

A question which occupies our attention at the beginning of this new clothes season, as it has done at the beginning of every other, is the question of hats. This problem is even more important to us than that of gowns. What will the hats of 1918-1919 be? What will they be made of? What will be their shape and trimming?

I will tell you. The taste, in respect to the hats for everyday life will lean towards shapes of cloth and not of felt. On a framework of wire the milliners will stretch, or drape, or even smock, heavy silk in various colours, velvets, or woollen fabrics such as djersadrap, bure, and duvetyn. The crowns will be large and quite high, almost square in their proportions, and the brims will

This interesting cloche with its hoop-skirted brim is of grey satin with a black satin bow of decided opinions. One may also have it in all black,—but in any case, don't forego the monkey fur collar



MARIA GUY

Greuze innocence wears a picture hat of gathered brown velvet, as new in line as it can be and further recommended by a red feather curled between one brown curve and the next



LEWIS

Old-rose velvet shirred around the brim; no trimming at all; but such a line, mes amies—so off the face, so new, and so becoming to one's youthfulness

usually take the cloche form. Some crowns will be arranged in cap-like form, like the model of Maria Guy shown at the lower right on page 37, which encloses the head completely and is drawn in with a ribbon or a cord. We shall see the beret, very large, and covering the hat as far as the brim; it will match the costume and be quite without trimming.

Generally speaking, our hats will have very little ornamentation. Feathers are being revived, both curled and straight; there will be bands of fur and fringes laid under the brim and mingling with the hair. Feathers are particularly smart, although one does not readily recognize them as feathers, so varied are their disguises. There is a new and effective form of trimming known as feather fringe. Entire hats are covered with feather ends or strands giving a rough shaggy appearance. Ostrich will be very much worn; both tips and curled feathers will be seen, although the clipped uncurled varieties are more youthful and very smart. One of the loveliest effects is the use of dull grey or pale sand uncurled ostrich on a large black velvet hat. These dull shades of grey and tan, dark or light with black, are shown a great deal more often than colour. Black, too, is used to a great extent. Copper, a deep bronze, navy blue, a dark smoke grey, and a dark shade of green are represented in the new Paris models. Wings are used a great deal—made wings, of course,—and odd fancies. Cock feathers in natural shades and dyed and tinted to match the hat are very popular and are used in a number of interesting ways. In a hat from Redfern in deep plum velvet with a straight high crown entirely encircled with fluted taffeta ruffles with ravelled edges, a cock feather fancy in natural shades with tints of plum



VALENTINE ABOUT

The coaching days were responsible for the original ribbon bride, drawn under the chin to keep a quaint hat in place. This little Parisienne was copied from a charming old portrait—grey satin Directoire hat, bride in darker grey ribbon, and curly feathers grey as the mist of time

Note—Under an order of the War Industries Board, issued to conserve news-print paper, unsold copies of Vogue are no longer accepted from news-dealers, who must now adjust their orders to their sales. To secure your copies give your order now.

is placed at the front of the crown. Cock feathers are used on picture shapes, too, in true Italian style. There could not be such a wonderful victory along the Italian front without recognizing it in the new millinery. Therefore, the cock feathers!

But the most popular trimming of all, I predict, will be wool embroidery done in heavy strands, light on a dark background or vice versa. On the Lanvin toques and those from Odette, we see very characteristic embroideries, immensely decorative in effect. These are also found on that soft sort of headgear which one puts on like a cotton cap and arranges to suit one's countenance. Knitted felt in two tones will be used for hats for morning wear with a frock of one of the two colours. An Odette hat of this type is shown on page 52. I prefer this to the hat of rabbit-skin wool or brushed wool, which is very difficult to wear, although very popular this season.

Some of the milliners do not care for anything but velvet, others will have nothing to do with velvet, while still others only use it when stitched and cut like felt. Each of us may select the milliner whose ideas suit us best. Stitched felt is certainly very pretty, as we see in the model from Odette on page 104. Gabrielle Chanel, whose hats are always real inventions, has launched a hat of woolen braid dyed blue and white, sketched at the upper right on page 50. This is an unpretentious discovery, but with its cocade at

the side, it makes a charming hat with indisputable chic.

Satin, felt, and cloth are also worn, but the average American woman prefers velvet. Some of the satin hats are very chic. One very charming model, untrimmed and on tailored lines, is in black satin and even the thickness of the brim, which is so much

desired in the early autumn models, is obtained by a soft braided band of the satin which is used around the edge of the brim, ending in a pert bow at one side. One of the smartest combinations of the season is obtained by combining velvet and satin antique, or velvet and satin.

Lanvin shows us a sailor in tête de nègre satin trimmed with a band of fur set under a brim which comes right down to the eyes, giving a most amusing effect. The top of the hat is without any trimming at all, though it is slightly gathered. This hat is sketched in the upper middle on page 51. Under the brims of certain hats Valentine About has placed a band of brown satin with a fringe of the same coloured silk. This, too, gives an amusing look and softens the face. Great originality is found in the models of Valentine About, whose invention is so ready that she has at least three ideas for each hat and never finds time to carry out all of them. Her "Directoire" hat, sketched in the lower middle on page 36, is a charming revival with its grey satin shape trimmed with a grey feather placed in the front and its bride under the chin. The same forward trimming is seen in her large model of blue satin with its big butterfly of ribbon as the only trimming. Suzanne Talbot makes a clever use of ostrich plumage in some of her new trimmings. One of her unique ornaments is made of two wing-shaped pieces of tulle through which long strands of ostrich are delicately threaded. The effect is very new and smart. Another Talbot model has a long ostrich plume laid perfectly flat across its upturned brim under a layer of tulle which is drawn taut over brim, feather, and all. Flat rosettes of ostrich are much used also. In fact, the plumes of this amiable bird are tortured into every conceivable form of manufactured ornament, although nothing is smarter or more beautiful than the regulation ostrich feathers which are also a favourite trimming this season.

The satin called "Satin-Monsieur" will be used for the stiff shapes which one always needs for ordinary wear. With these wings make a good trimming. If simplicity is the order of the day, it is none the less true that in materials, as in details, the women and the milliners have worked together to produce new ideas. For example, look at the hat of woollen braid; is it not amusing and at the same time elegant without being eccentric? Many well-dressed women will

(Continued on page 43)



MARIA GUY

"So near and yet so far," says this trifle of black pressed panne velvet that begins so like a man's dress hat, only to sprout such feminine and amusing wings on its rolled brim



LEWIS

For those eyes that love a place in the shade is this wide sweep of dark blue velvet with its double brim and its arresting spray of yellow and orange ostrich feathers

Take black satin ribbon, shirred for crown and brim; select a bit of jet and gold cord and a suitable Parisienne. Run the cord through a casing and tie the Parisienne inside—she won't mind



MARIA GUY



DE MEYER

Baron de Meyer

DOLORES THE BEAUTIFUL, WHO DECORATES THE NEW YORK

FOLLIES, WEARS THIS GRACEFUL SWEEPING HAT FROM THURN

Clinging black charmeuse makes this slim gown trimmed with embroidery in black chenille. The deep square neck wears a shirred-in foam of white organdie collar bound in organdie, and a crocheted black chenille cord makes a one-sided belt fastening under a corsage of flowers; gown from Baron de Meyer.

The black tulle hat trimmed with a wide band of clipped ostrich feathers, that popular form of trimming—is especially smart for afternoon and theatre wear, the reason being that its soft line, the sense of fragility and mystery and alluring femininity about it, suggest what every woman likes to think she is

One Does It In a Small Way With Paradise

or One Does It In a Large Way With Ostrich,

But, So Long As One Does It In the Thurn

Way, One's Autumn Hat Is Always a Success'



This chic little stiff little turban confirms the rumour that tête de nègre satin will be called on to bear the brunt of many a discerning woman's autumn campaign. A folded band of the brown satin softens the outline of the hat and serves as a point of departure for an optimistic spray of paradise in shaded brown and black



The ostrich has given up hiding his head in the sand since the best French and American designers beseech him to collaborate in everything they do. This hat is of fine black plush made from a French block with soft lines about the top of the smartly high crown. It achieves the much-favoured thick brim with a narrow fold of the plush, and in this fold it wears a wide band of unclipped ostrich that flickers assent to one's lightest assertion



Baron de Meyer



To be a turban is a good thing to begin with; to be black velvet and tulle is better still; but to be covered all over with burnt ostrich feathers and strands of goura with a tantalizing fringe waving across its wearer's eyes—what more could a hat require except that those eyes be worthy of it? And this most fortunate of hats is perched on the head of Dolores of the Follies and the Frolics

MODELS FROM THURN



This broad-minded hat of navy blue velvet rejoices in crossbars of black jet bugle beads and a band of skunk to give the thick-brimmed effect that all hats crave. All it wants now is a bright young girl who will get charitably out of her uniform cap and adopt it

Black satin is doing a vast amount for women this season. Here it makes the smart uneven brim, the high straight narrow crown, the loosely braided satin bands, and even sees to that necessary thickness at the edge. A satin bow, very capricious, very feminine, chooses the spot where there's least space for its wings



Dolores of the New York "Follies" is wearing a hat in navy blue velvet. In the middle of the page we get the tailored side view; then, presto, Dolores turns round and, below, gives us the benefit of one eye and a curled navy blue ostrich tip that trims the narrow front of an undoubted picture shape and takes away all suggestion of stiffness—if Dolores ever could be stiff; hat from Thurn

(Below) When one has reached that age of discretion—forty-five—Redfern decrees this hat of plum coloured panne velvet with a crown entirely surrounded by fluted frayed-edged ruffles of plum coloured taffeta. A fancy of cock feathers in black, green, and deep plum rises in front, and very very much fancy sits underneath. For this isn't really forty-five at all—it's Dolores, pretending



Baron de Meyer has made this clever gown masquerading as a suit. Navy gabardine is the material, outlined as to its coat-like sections with embroidery in sapphire blue and steel grey chenille dotted with steel beads. Buttons and French buttonholes at either side carry out the coat effect, and three buttons secure it at the front, but at the sides the pretense stops and a narrow sash belt holds the frock together at the back. An under-gilet of fine white tuck batiste outlines a square neck-line



Baron de Meyer

Baron de Meyer



BERTIE

TWO HATS IMPORTED BY GERILARDT

Here is the popular ostrich again—this time in a hat of tête de nègre antique velvet. The crown is high and straight; the narrow brim has the much favoured turned down edge; and on every tab of the brown velvet ribbon that trims the crown there are clouds of brown and black ostrich plumes

This complicated achievement in smoke grey duvetyn has a straight rounded piece turned up at the back, and two more rounded sections, one at either side, meeting the back section at the top. To cover these manoeuvres and outwit the censor, a spray of grey cock feathers springs to the front



MARGUERITE ET LÉONIE

ODETTE

To begin as baby ribbon velvet and produce a hat all by oneself—that is lame. The velvet is grey, shirred in an irregular design on a frame wide at the front and narrow brimmed behind, and three grey ostrich feather ornaments lean over the grey battlements to applaud

LEWIS



VALENTINE ABOUT

White velours makes this surprising clôche that annexes a large band of black fur and ties it, ribbon fashion, as far up the tall crown as it can climb

It's an appetizer for a restaurant dinner in Paris—this gay little turban of old-gold lamé with a row of old-fashioned red and garnet dahlias growing round its edge and a red rose nodding cheerfully over one ear. Who can wonder that French dinners are famous?



MARIE LOUISE

Here is an up-to-date historical romance in balsam green velvet with a regular cavalier's green plume made of straight strands of the deservedly popular ostrich; posed by Florence Fair; model from Gerhardt



JÉANNE DUC

This is the girl who just wouldn't say, "Good-bye, summer." Her little sports hat has a brim of snow white velvet, to be sure, but the crown and the big butterflyaway collar are of grey chenille embroidered all over with white angora daisies

wear a cloche of brushed wool this winter. We shall continue to see this mode for a long time, to my regret, for as I have already said, I do not find it attractive.

For dinner at a hotel or a restaurant (the only occasion we have for dressing at present), the designers are making toques of pearls or of flowers. We shall also see big hats of velvet, really immense in size; the sort of a hat that a coquettish woman has always loved and hoped to see revived. This style has been brought about in recent seasons by the war. It is worn

with the *demi-toilette* that now takes the place, more or less, of the formal evening gown and is considered more appropriate for the restaurant dinner and theatre. These large shapes appear to be larger than ever, and one may choose them in heavy or light materials and trim them as one likes, for so long as they are large, they are correct. Uncovered heads, with the hair beautifully arranged will also be seen. This fashion is for those who have an abundant and lovely *chevelure*. Even if military exigency should forbid any social life, we shall continue to see new things in millinery well carried out, with ideas taken from all climes and all epochs, during the next winter.

Side by side with the new hats, the new veils take a place of importance. The most fashionable ones consist of a big square of tulle, chiffon, or Chantilly lace, embroidered with dots or plain, and worn short in the front, just covering the eyes, and falling over the shoulders and down the back in natural folds. On a toque or on a sailor shape the effect is very good. This fashion, revived from ten or twelve years ago, will be as popular now as it was then. Face veils, either with spots or made of lace, are coming into vogue again after having been dropped for the summer. I am not speaking here of the swathings of tulle in all colours which well-dressed women wore at the moun-

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VALENTINE ABOUT

You'd think any hat would be content with the novelty of a blue serge brim, but this one aspires to a band of skunk fur and a draped crown of yellow tricot printed in a Japanese design in all colours. There is a corresponding gilet as encore.

tains and at the seashore last year.

We are entering the autumn season which is trying to the complexion, and a veil is necessary for protection. Much may be done with a cleverly arranged veil. It may be made to shorten a too-long face or to lengthen one which is too short. The modern veil is something like the mask of the eighteenth century in Italy; it lends to a woman a changeful expression, and it presents her in a continually novel aspect which some people think is her chief charm.

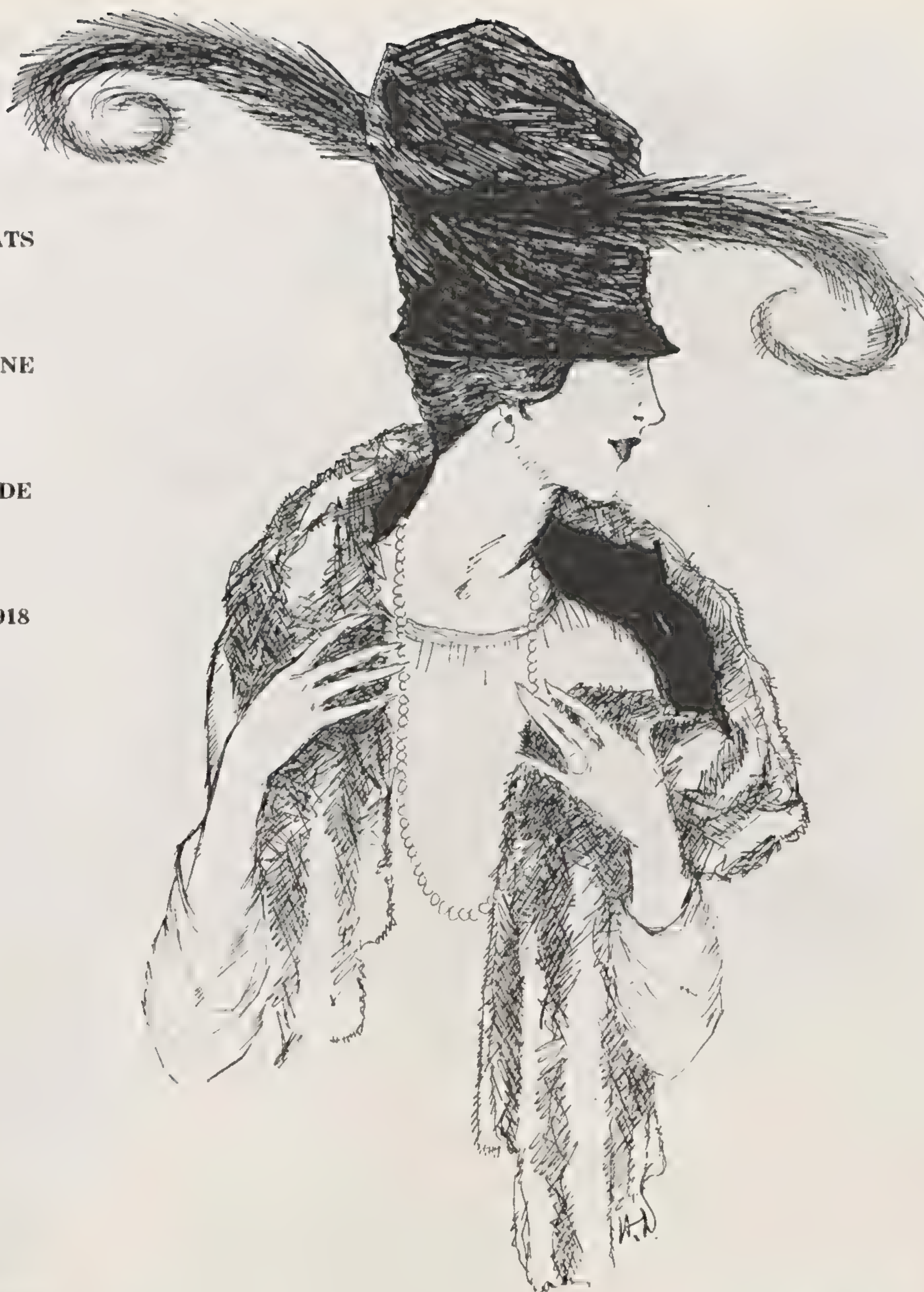
J. R. F.

THESE FOUR WATERS HATS

ANNOUNCE IN EVERY LINE

THAT THEY WERE MADE

FOR THE AUTUMN OF 1918



"Let hats be draped," said Paris, "and let there be feathers." And almost at once, even as far away as Fifth Avenue, there appeared such hats as this one of black silk plush softly draped on the high crown with burnt goose fancies waving triumphantly in two directions



Oh, how fortunate she was that this beaver coloured velvet hat didn't spread its long drooping beaver coloured wings and fly away before she trapped it with her hatpins—the brim is so whimsically one-sided and has such fine disdain of trimming



Black is compatible with any costume and colour—especially if it takes a drooping satin antique shape with a band of fur along the edge. Another band of jet and a lyre feather fancy complete the specifications for this afternoon hat



A smart shape in dark brown velvet has many things to recommend it. It has an irreproachable profile, a well-tailored crown, a new way of placing its tapering wings in the back, and a deft use of small brown ribbon rosettes tucked into the resultant curves

BENDEL AND THE FRENCH

DESIGNERS AGREE ON

THE AUTUMN MODES

SOME NEW HATS DESIGNED

WITH AN EVIDENT PAR-

TIALITY TO AIRCRAFT



All the best ideas of the Wright Brothers are translated into French idiom by this large hat from Bendel, made by Suzanne Talbot, which has the swoop of an airplane hanging in the blue in its wide free lines. It is made of tête de nègre velvet and trimmed with a beige feather thrust through the crown at one side



The way in which soft black velvet is draped across the back of this black taffeta hat emphasizes the wide bird-like sweep of its brim—that sweep that is used in so many of the newest hats. A rosette of black ostrich is placed low on the brim and another is placed flat against the crown



This hat, which Suzanne Talbot made and which Bendel fancied so much that he bought it, is of tête de nègre velvet, like many of the new hats for autumn. Like them, too, it has wide curved lines that suggest the blades of an airplane propeller. The only break in its long sidewise curves is made by an ostrich ornament at the side back



The little yellow men who fish under weeping willows in the designs of Chinese patterned chintzes wear hats rather the shape of this one which Bendel has made of black velvet with a crown covered with black Japanese aigrettes shooting up with volcanic violence from the cone-shaped crown



Baron de Meyer

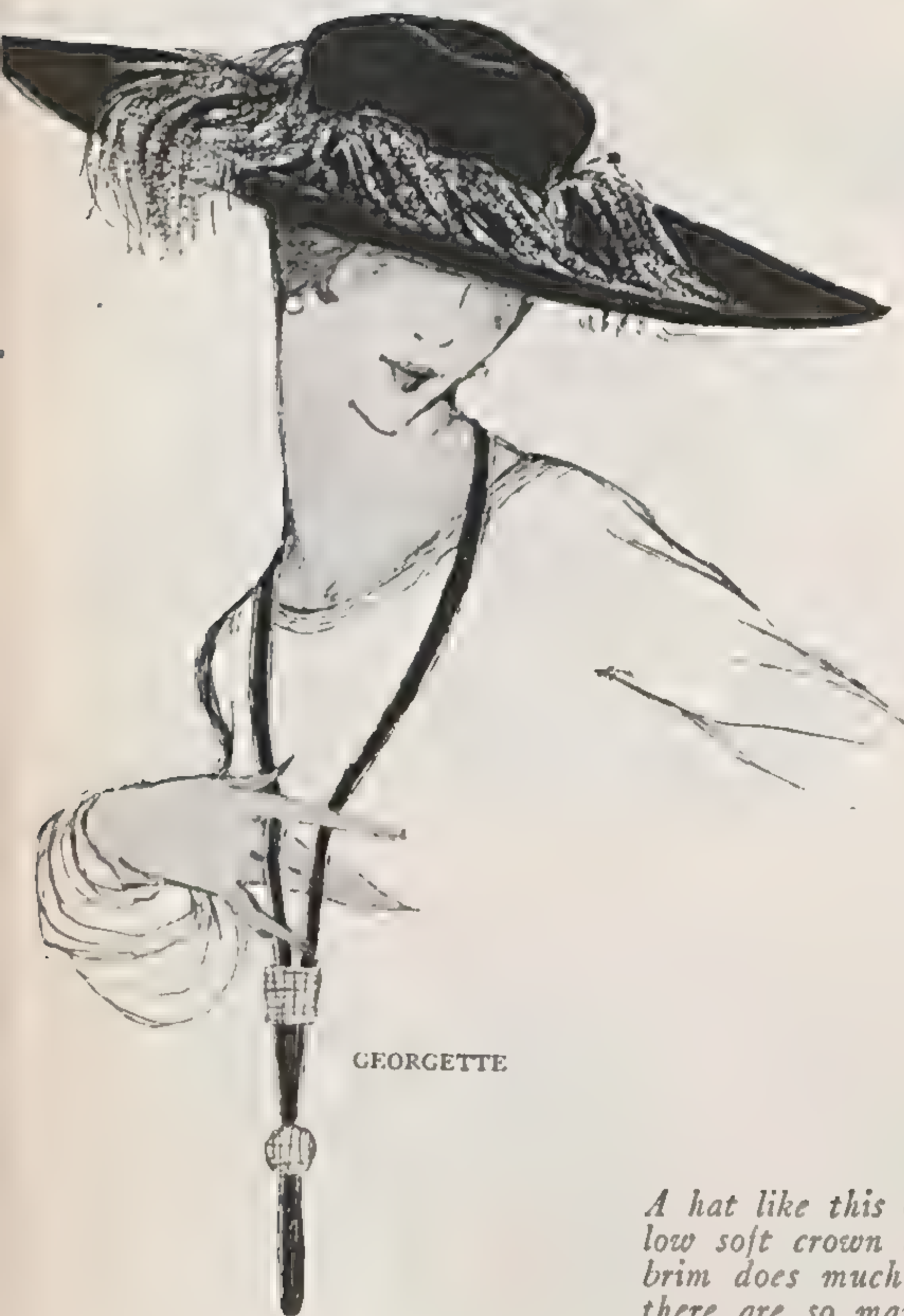
Black chenille made into a small close turban, gaura in a band running from one side to the other near the back—that's all there is to this hat from Joseph except Irene Bordoni, who is wearing it—petite, chic, and oh, so truly French

"Along with other important things, woman will cast her vote in favour of black velvet and ostrich feathers, this season," says this becoming shape from Joseph, and the long graceful plume nods an affirmative over the wearer's left ear



MARIA GUY

The best-advised eyes are working in ambush this season. A dark brown satin hat with softly draped crown and straight brim provides a thick fringe of silk and wool threads, at the highest point of which is a Utopian bird of silk and wool and spotted feathers; three hats from Peggy Hoyt



GEORGETTE

A hat like this of brown velvet with a low soft crown and an even turned-up brim does much to complicate life, for there are so many delightful restaurant dinners that it simply must attend. The band of brown and white ostrich gracefully draped is a willing accomplice



LUCIE HAMAR

This large hat with a narrow, medium high crown and a brim that turns up is faced in sand coloured satin. The top of the hat is entirely made of a sand coloured breast shot with single strands of burnt goose. The breast facing and burnt flues fall over the edge of the brim



DEMEYER

Baron de Meyer

Irene Bordoni, of "Hitchy-Koo 1918," wears a hat as individually as she sings a song. Besides drooping in front and soaring in back, this hat owns a mid-front jet buckle and a black lace veil that does everything but play accompaniments. It's attached to one side at the back, veils the face to the nose, is attached to the other side, and has ends that hang down below the waist; hat from Joseph



LOUIS

(Left) This weeping willow plume lady rejoices over an achievement in soft grey velvet with shaded grey burnt ostrich trimming. The groups of burnt ostrich spring from between the brim of the turban and the top of the crown and hang in the deepest and cleverest of fringes giving "that Scotch terrier look" considered so good this year by both large hats and smaller ones; hat from Peggy Hoyt

LARGE HATS, SMALL HATS,

HATS THAT TAKE THE VEIL, AND

HATS THAT CHOOSE THE WORLD

JOSEPH — AND THE QUAINLY

DRAPED VEIL—MAKE THE SMART

HAT IN THE PHOTOGRAPH ABOVE



Black wooden beads serve a double purpose on this narrow-brimmed black Georgette crêpe hat—they make a distinctive trimming and hold the short black net veil in just the proper folds. The black crêpe de Chine frock is softened by collar and cuffs of white crape

It's the turned-up facing of white Georgette crêpe that makes this little black Georgette crêpe bonnet so becoming, under the long flowing black crape veil. A tiny brooch of white pearls adds a touch of trimming that is very charming and entirely appropriate for mourning



Baron de Meyer

Mrs. Vernon Castle,

Whose Original Taste

In Clothes Has Helped

To Win Her Fame, Wears

This Becoming Mourning

Mrs. Castle is one of the many wise women who feel that mourning need not be altogether gloomy. In this costume a facing of white crape lightens the black silk hat and the same soft material makes the collar and cuffs of the black crêpe de Chine frock. Mrs. Castle also wears a double strand of small pearls and earrings of jet

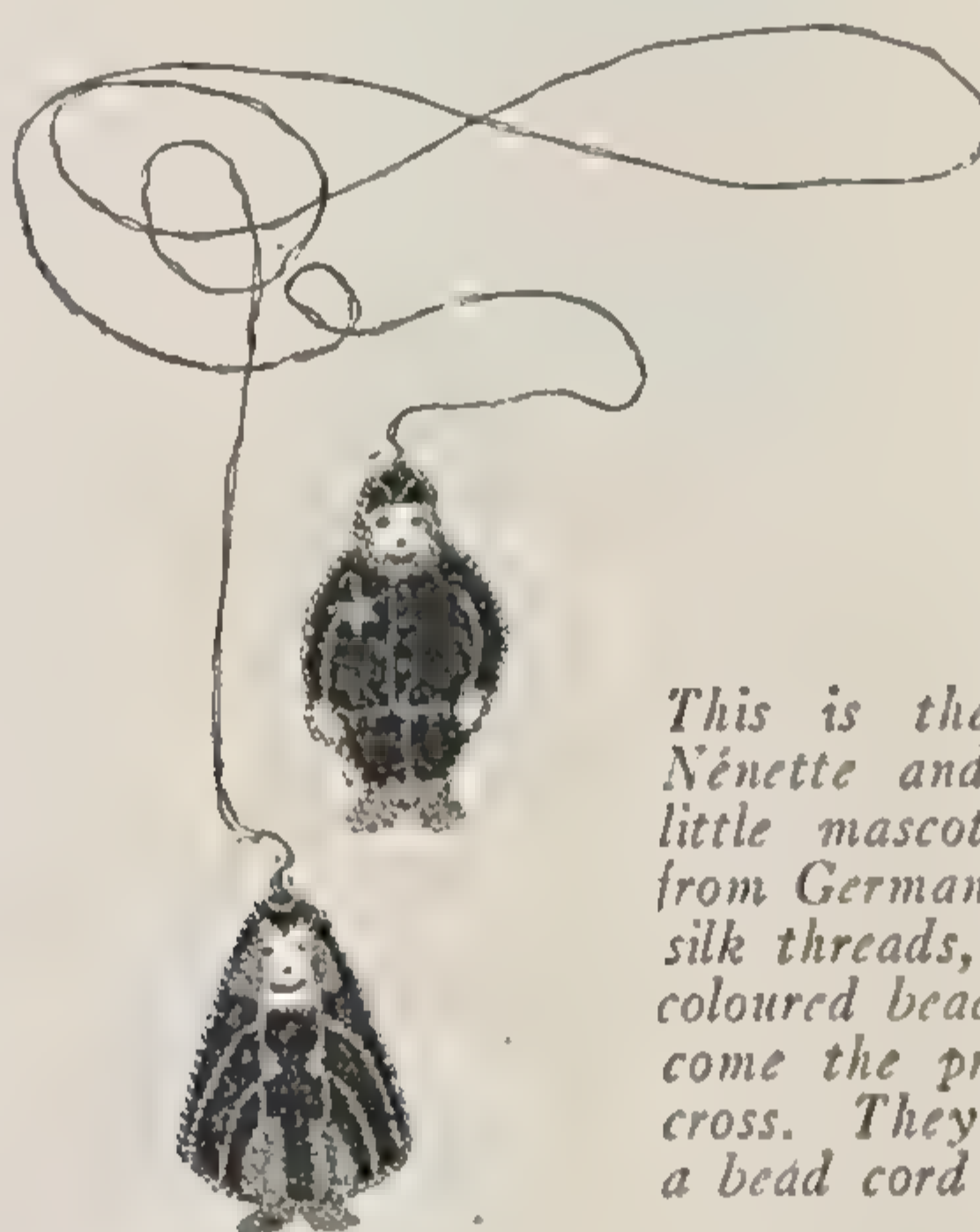


Baron de Meyer

The simplicity which has always been characteristic of Mrs. Castle's gowns is emphasized in the white mourning which she is wearing during the hot weather. This frock is of white crêpe de Chine trimmed only by bindings and bows of white gros-grain ribbon. The three-cornered hat is of white Georgette crêpe with cordings and balls of the material and is worn with a flowing veil of white chiffon.



The tailored bag is of moire silk mounted in gold and lined with tan silk; the deep bag is of fawn coloured suede mounted in silver and lined with pink silk; the umbrella, mounted on Malacca, has a gold crook handle that is very new and smart; and the belt is one of the popular innovations made of Aviation braid in gold and white and trimmed with a gold buckle and with black patent leather.



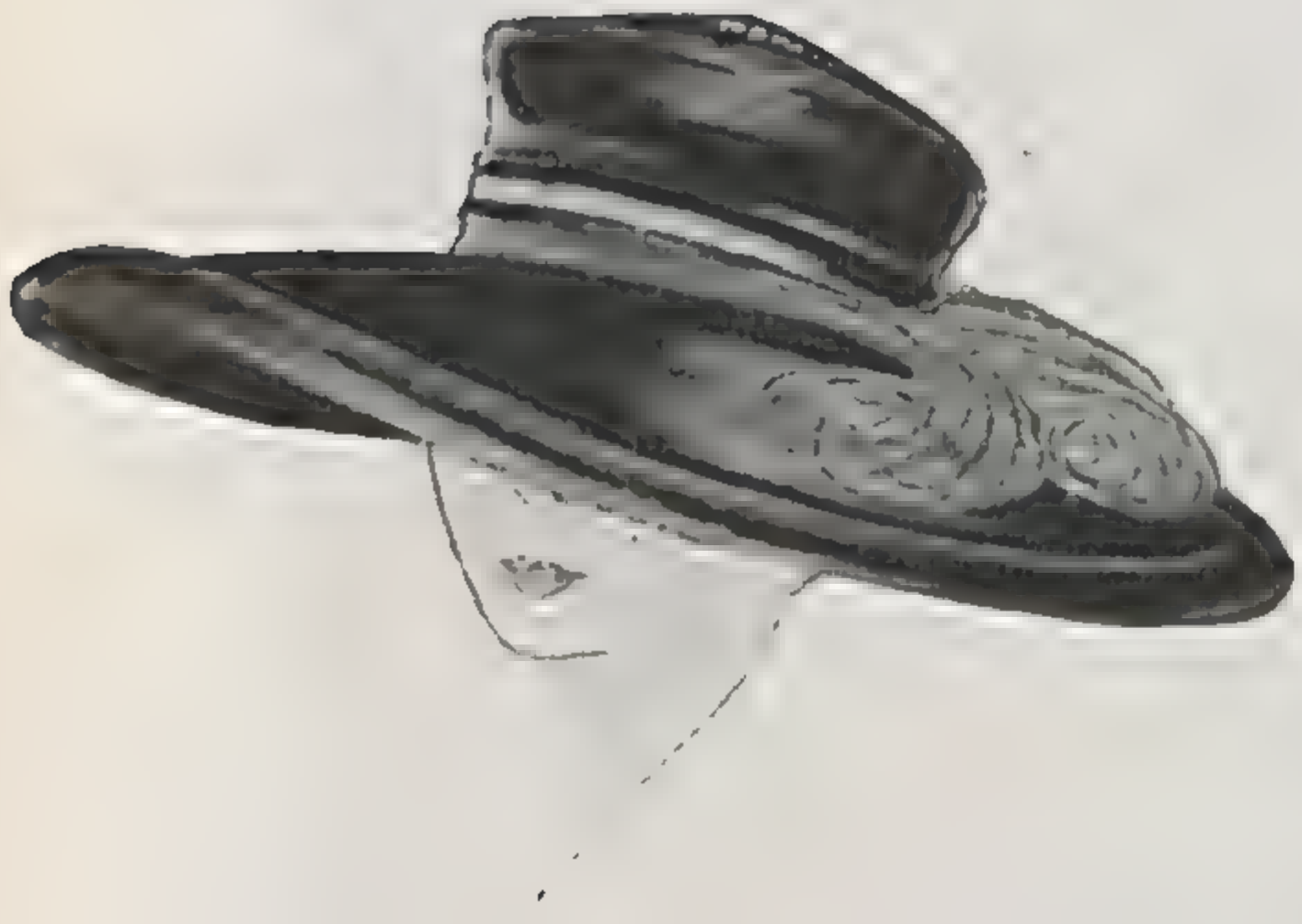
This is the American version of Nénette and Rintintin, the faithful little mascots that guard Parisians from German bombs. Instead of fine silk threads, they are made of small coloured beads, and Rintintin has become the proud possessor of a war cross. They are worn at the ends of a bead cord about the waist or as a necklace.



The newest veils from Paris just couldn't decide whether they preferred a diamond-shaped mesh or an octagonal one, so they calmly took both. Here white threads make the diamonds and black threads make the octagons, and there is a black chenille dot in the centre as a smart punctuation; veil from Altman.

WHILE BEAUTY LIVES, LIVES PARIS

Though Shops Have No Windows and
Stocks Are Underground, Paris
Prepares Unconcernedly for the
Openings of the Great Couturiers



CHANEL

Here again things are not what they seem, for the ostrich feather that uncoils so lazily on this black velvet brim, isn't an ostrich feather at all, but just a skein of silk



CHANEL

This small Parisienne sacrifices half her face to a hat of navy blue woollen braid embroidered in white wool and considers the world well lost. The faille ribbon is also blue



CHANEL

"Line upon line," says this mauve djersadrap beret as it adds one row of mauve stitching to another and adds a line of mauve ribbon, too



CHANEL

Here is the original Christmas-card lady in a coat of Bordeaux red velvet, trimmed and then trimmed again in soft grey rabbit

ARE we living at peace or at war? When one sees the setting sun illuminating the city, just as if the *Grand Steeple* would be run to-morrow, and here and there the fine silhouette of a charmingly gowned woman, one feels that these war times are only a bad dream. Then, all at once, one realizes that the beautifully dressed woman is a mannequin, leaving her work and passing through the crowded streets of Paris, which, only last night, was under bombardment from the air. It is these Paris streets that make us realize we are at war!

How the heart of Paris, so beloved of Parisians, has suffered! Its windows are broken, its shop fronts in ruins, and its plate-glass is shattered. At one antique shop there is a great cloth stretched over the front to hide a gaping wound; at this dressmaker's the framework of the windows remains empty; at another establishment there is no door.

Formerly, the hurried going and coming at the tea hour and at the hour of fittings made a unique movement and gaiety in one corner of Paris, but one can not find it there to-day.

Nevertheless, in spite of the confusion and the natural excitement of present conditions, the *venduse* of the *Maison X* does not lose her head. Quietly she orders:

"Bring Madame So-and-so's gown," and then turning to me, she tells how the administrative building was struck and what great damage was caused. The tables are emptied of their pretty fragilities, everything has been put away, and it is only when one asks it that they open the drawers or send upstairs or downstairs (usually downstairs) for what they wish to show.

At a well-known little handkerchief shop, there is no trace of the door, a show-window, or any glass. The counters are all exposed to the wind, but that does not prevent the salesman from displaying handkerchiefs that are tempting, in everything but price, to the calm and pretty customer who still goes shopping, in spite of dangers. At the perfumer's the



CHANEL

Wool jersey, like the poor, is always with us. But who wouldn't envy it a full length destiny like this, combined with castor?



JENNY

The big shawl collar of seal on this straight suit of grey checked wool material absorbs all the attention that doesn't go to the red bone buttons that match the unseen red cloth bodice



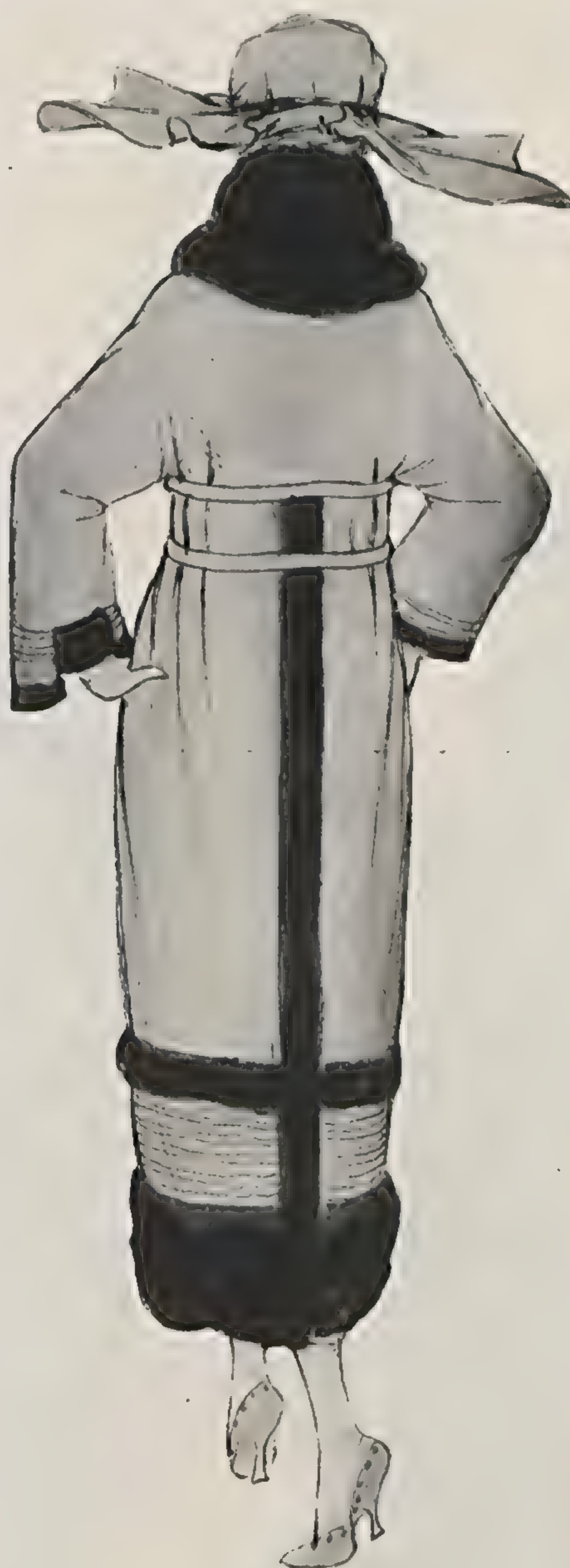
LANVIN

A sailor in tête de nègre satin with a band of fur under the brim for the eyes to look through gives a most amusing effect

The castor collar on this beige woollen coat goes up as far as it dares and sends its revers to the limit of one's skirt. The cuffs are of castor, and there is braid on the sides of the coat



LANVIN



JENNY

The much-favoured black rabbit has his own way on this tight-skirted coat of tan wool velours with stitched cuffs and hem. Two cords of the material tied give a wide belted effect



JENNY

The gilet of caracul is the feature of note in this costume of grey wool velours on which steel buttons play a prominent part

Grey wool velours makes this interesting tailleur that has a collar of Siberian squirrel and finishes its braided gilet with a fringe



LANVIN



PREMIET

The long coat of this smart tailleur in mauve and brown woollen checked material is trimmed simply with brown corozo buttons. The skirt is plain and tight



ODETTE

Instead of appearing as usual, felt chooses to be knitted in this navy blue hat with red and yellow woollen flowers blossoming on its brim



LANVIN

The popular draped velvet turban takes charming form in this mauve sea-shell where pleated and plain velvet are cleverly combined



DEUILLET

Pink Georgette crêpe makes this frock for wear under a coat. The embroidery is in pink silk, the frills are organdie, and there is much black velvet ribbon

saleswomen are smiling. Like their neighbour's, their shop is windowless, but they keep on selling as if nothing had happened. This universal calm is surprising, and even inspiring.

But very few carriages have the right to circulate, and the few well-dressed women who remain in Paris are forced to go on foot. Those who come to stay over a train or two in order to shop, walk from shop to shop and from their hotel to their bookseller; for to those who remain in Paris and who have to pass nights in the cellar, books are a continual necessity.

"Are you leaving?" asks one.

"Never. I don't think one can be as well off anywhere else, and I'll not leave Paris unless they make me."

Or one hears: "I have sent away my pictures and my books, and I mean to leave the rest of my possessions where they are."

"And you?"

"I? Oh! I've packed everything and sent it all off to the Midi. This journey is a superstition with me."

Many of the new coats disdain fur. This long tight one of black twill has wheels within wheels of black silk embroidery to trim it instead



PREMIET



PREMIET

Others make it a point not to move anything at all, receiving their friends and living as if there had been no question of bombardment and persuading themselves that in this way they can cheat fate. And both sides can bring a good case in their own defense.

In any event, if Paris is emptied of its usual inhabitants, it is filled with American soldiers passing through the city on their way to and from the front. One sees them everywhere, in the restaurants and at the theatres that are still open. Courteous, full of reserve, they all produce a favourable impression, a fact which is rather surprising in this city which does not easily take to strangers. The American soldiers have won approbation everywhere, but they are very busy, and it is not they who add to the movement in our centres of elegance, such as the Bois.

When I walk up the Avenue des Champs Elysées, especially in this radiant weather which makes the trees greener and the earth more golden, I feel

(Continued on page 102)

Silk jersey will be with us all winter in coats like this black one, collared and bordered in lynx and charmingly lined with pink broché jersey

*The Ancients Were the First to Use
Fur and Feathers and Beads for Head-
Dresses, But the Parisienne Now Puts
Them to Thoroughly New French Uses*



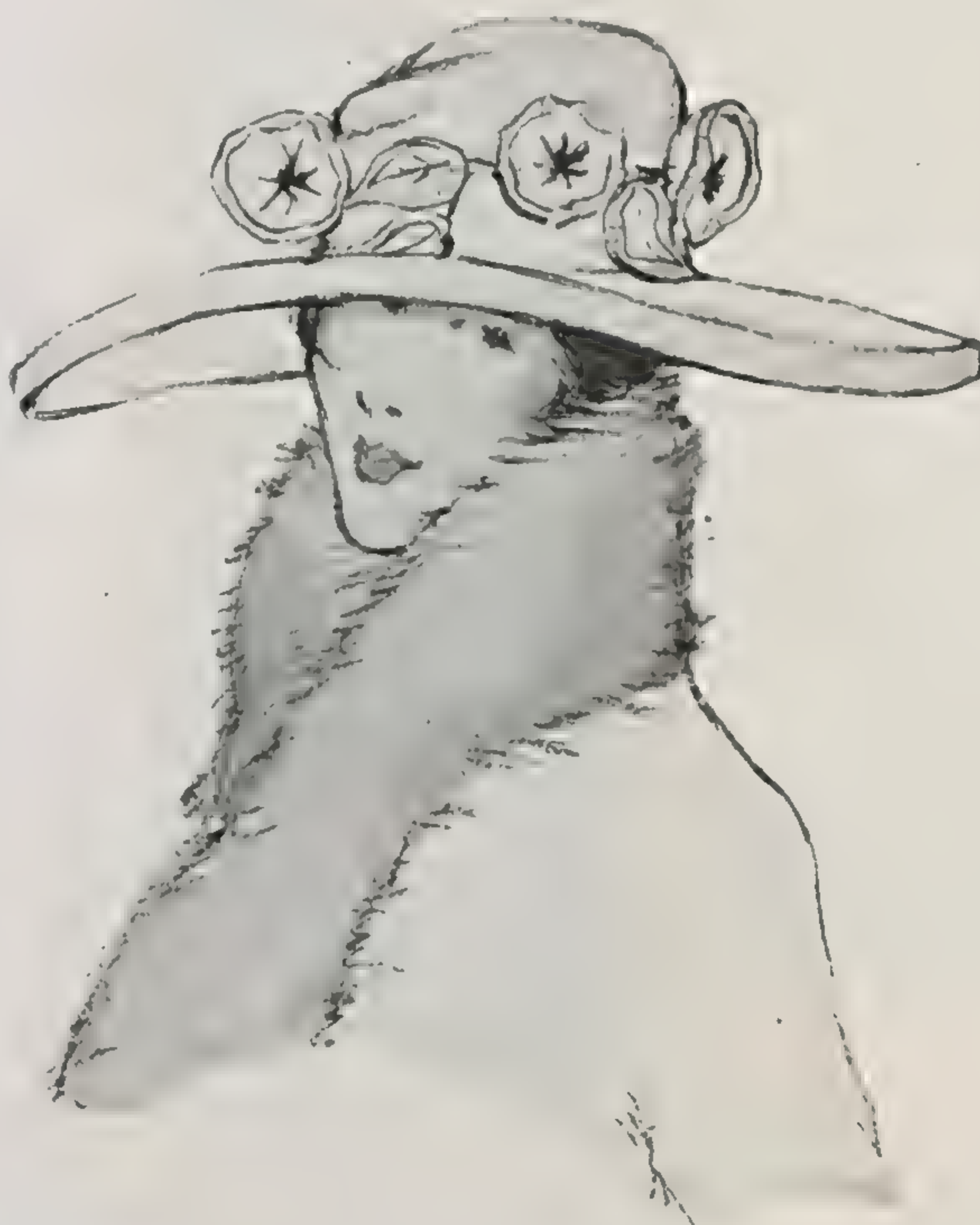
LANVIN

This season hats are very exclusive in respect to the trimmings which they take to their brims and their crowns, but fur is especially favoured—it's welcomed even on such aristocratic models as this tip-tilted affair made of blue and silver lamé



LEWIS

Even in war-time the Parisienne dines out occasionally, and then she wears the big-brimmed hat of black velvet that has always been dear to woman's heart. This one is edged with the popular silk fringe, in grey, and has a grey pompon at the front



LUCIE HAMAR

Quite new (and not to be found in any one's botany) are the white velvet flowers that flourish so charmingly on the crown of this white velvet hat, but no newer than the white grosgrain ribbon that makes its way around the whole broad graceful brim



JEANNE DUC

It is whispered that wool trimmings are most popular of all, in Paris, but that feathers follow close behind—so this old-blue velvet hat chose a bit of each. Red woollen cords cut it into apple pie-sections and red feather ornaments add a touch of gaiety here and there

This little turban tells the tale of the newest French hats for evening wear. Its crown is of soft kolinsky fur, but all the rest of it is of twinkling gold beads shining through the thinnest crêpe in shades of soft brown, tomato red, and white



LUCIE HAMAR



VALENTINE ABOUT

This designer feels that when youth gets through trailing clouds of glory through the nursery, it should trail streamers of black satin through the world. The hat is of grey satin, and its brim shelters an aureole of ostrich feathers



This lovely lady wears a costume Russian in effect, despite the skirt of Turkish silhouette and the little round white hat with leanings toward the American Navy. Carried out in oyster white cloth and dark blue gabardine, with sleeve line, neck, and medallion embroidered in silver and dark grey, with a broad close band around the hips—'tis a costume that demands much of its wearer in the way of line, my friends, but think what it gives in return



Coat-socks have proved their worth by staying with us from season to season and generally simplifying our lives. A fresh impetus has been given to our affection for them by the arrival of this new model in mastic cloth buttoning from the high collar to the hem and encircled at the waist by a broad band. Its striped lining and the little bunch of gathers on the hips are outstanding points of merit



London loves the yellow peril that it sees in this glorified Chinese coat, worn over a narrow underskirt to form one of this season's most charming types of evening gown. In this case the peril is all the more perilous in silver brocade embroidered in rich blue and worn over pale grey charmeuse. Two shades of sweet pea pink at the waist and a brilliant lining accentuate the delicacy of the grey, while the bell-shaped sleeves and the coat slashes add becoming novelty to its other charms

NO WONDER THE ZEPPELINS CAN'T

DRIVE ENGLISHMEN OUT OF LONDON

WHEN LUCILE KEEPS ON DOING

SUCH LITTLE THINGS AS THIS

NEW YORK ENJOYS ITSELF AWAY FROM TOWN

Southampton and Easthampton Have

More Than the Usual Number of

Cottagers; the Red Cross Horse Show

At Islip was a Great Success

IF the big houses on Fifth Avenue and the intersecting streets had anything to say, how they would grumble. Scarcely one among the entire collection has had an opportunity for its usual summer sleep. If one is in town to attend a meeting of one's pet war relief association, one strolls through this street or that and passes the house of Mrs. So and So, closely shuttered and curtained. "There, at least, is one home that is closed for the season," one says. But before a corner has been turned, a sprightly young figure in khaki comes striding along. He doffs his cap, dashes by, and springing up the stoop of the seemingly deserted house, disappears within the doorway. Then one eye of the sleepy old house flies open, another begins to blink, and the first thing one knows it is wide awake, curtains flapping in the breeze and telephones jingling to inform Mrs. So and So at Newport or Southampton that young Lieutenant So and So's duties have taken him to New York for twenty-four hours, and that if she hurries back she may have a chance to see him before he goes to camp or ships aboard an outgoing transport.

No one this summer seems to have any really definite habitation. People

are occupying other people's cottages and letting their own. People who ordinarily go to Newport are at Southampton or Easthampton, and not a few of the less important of the Newport cottages have been let to people with sons or husbands at the Naval Training Station there.

For all of this, the country has been just as beautiful as ever. The sea has been as exquisitely green and grey, although it harbours submarines and transports and hospital ships, and the sky as soft and blue, although it is dotted with circling aeroplanes. Along the sunlit roads by which one flies back to town or spins out again for a brief period in the country, the Queen Anne's handkerchiefs spread their dainty

lace and the stalks of goldenrod toss their yellow plumes with all the nonchalance of other years. Southampton and Easthampton, because of being within easy reach of New York, boast more than the usual number of smart summer cottagers. Among the newcomers at Easthampton are Mrs. Leonard Thomas and Mrs. Cyril Hatch. The Maidstone Club and Inn are as usual the centre of social life at this colony. The regular Saturday evening dances have been



Harry Peters, junior, rode Sunstar to victory and a blue ribbon at the Islip Horse Show



The Ritz has donned its summer dress for those New Yorkers and their guests whom war work keeps in town during the hot weather

given at the club, but it can scarcely be said that they are very gay. At the Inn much attention is given to war work, and needle and thread are plied briskly instead of the ubiquitous tennis racket of the past. At Southampton the days pass lazily with golf and bathing and the usual war work. A number of very attractive girls of the younger set are summering here, and many families with young children have selected this for their summer habitat. Mrs. George Baker, junior, with her two little daughters, Florence and Edith, and her small son, George, third, are familiar figures on the beach. Mrs. Baker is much given this season, as are many smart women, to the wearing of printed chiffon, which she usually supplements with a broad flat hat. Her children are always delightfully frocked, the little girls in short-waisted dresses and scooped hats and the little boy in abbreviated trousers of white or tan with a little loose coat buttoning up the front close to the neck and having a tiny turn-over collar. The children of Mr. and Mrs. Gifford Cochran of Washington, two handsome lads and one charming little bobbed-haired maiden, go about everywhere with a young French governess. The children at Southampton are a delight to behold as they dig in the sand or take their daily dip under the watchful eye of a nurse or governess. Charming clothes are worn by the youngest of them, and especially fascinating are the capes and little hooded wraps which they put on after bathing. One little lass who takes her dip like a boy in a



Bain News Service

Mrs. August Belmont, junior, wore the simplest and coolest of frocks when she attended the Red Cross Horse Show held at the Islip Polo Club



Bain News Service

Mrs. David Wagstaff, who is always to be seen at events where interest centres in her friend the horse, was prominent at the Islip Horse Show

If one can't be a cavalry horse and go to the front, the next best bit of equine national service is undoubtedly to run in a Red Cross race





Miss Harriet McKee wore a slip-on sweater of knitted tan wool and a blue and white knitted sash. Mrs. J. Theus Munds wore striped blue and white silk. The third of the ice cream trio is Miss Lilian Remsen

contrasting tones. A very lovely effect was obtained by a slender dark-haired young girl who wore with a pale lavender voile frock a hat of violet organdie from beneath which her face peeped out with all the charm of a flower. Veils, as usual, float from every hat, and this year many women, especially the older ones, are wearing two veils, a mesh veil over the face to keep the hair in order and a long loose chiffon veil which can be drawn up over the nose when one motors or when one is obliged to pause in the sun.

Horse shows continue to attract a goodly amount of attention wherever they happen to



Mr. Harry Peters, who is seen entertaining the Navy, considered it a great day for the Peters family, for their horses carried off a majority of the prizes at the Islip Horse Show

two-piece knitted suit is immediately afterwards wrapped by her nurse like a tiny blue Riding Hood in an all-enveloping affair of dull blue flannel lined with a dotted blue and white silk. Black or blue bathing suits are, as usual, much in the majority, but now and then one sees one gaily coloured. Miss Audrey Osborn wears a bathing suit of vivid hunter's green taffeta which makes an arresting splash of colour on the sand, and Miss Marjorie Curtis, who is frequently her companion, has the edges of her curiously caped black bathing suit bound with red.

Very little bright colour is seen in the summer clothes worn at Southampton, except for the popular shade of yellow. Much lavender and mauve is worn and also a great deal of blue. Black and white, which is always popular at the beaches, seems to be coming in for more than its usual amount of attention. A great many voile dresses are worn, and these are usually of exquisite soft tints. Voile is really an ideal summer material. It hangs beautifully, is supremely cool, and yet is quite durable. One sees very little organdie except in hats, but hats of this material are worn with all kinds of frocks. Sometimes they match in colour, but as a rule they are of white or

be held. The Red Cross Horse Show on the grounds of the Islip Polo Club drew a number of interested spectators, and the sum realized was larger than that obtained from the event last year. The features of the day were the raffling off of a sheep dog, Beaver Brook Conqueror, donated by Mr. Samuel T. Peters, and two horses donated by Fred Stone, the actor, and by Mr. Charles P. Hubbs. It was a great day for the Peters family, for their horses succeeded in carrying off the majority of the

prizes. Especially was it an eventful occasion for Harry Peters, junior, who rode in one of the contests and with his mount, Sunstar, won the blue ribbon. Vying with the attractions of the field was the Red Cross booth where ice cream cones were immensely popular. Even the sailors of the naval band which furnished the music of the afternoon enjoyed this refreshment, supplied in most instances by solicitous elderly ladies.

Among the spectators were Mrs. David Wagstaff and Mr. and Mrs. J. Theus Munds. Mrs. Munds wore an attractive frock of soft blue and white striped silk with a little vestee belt of white kid. She is pictured in the centre of the sketch at the upper left on this page, with Miss Harriet McKee, whose engagement to Lieutenant George R. Shumaker has recently been announced, at the left, and Miss Lilian Remsen at the right. Miss McKee wore a very smart sports outfit consisting of a slip-on sweater of knitted tan wool over a scant white skirt. Her white sailor hat, from which hung the ubiquitous harem veil, was banded with blue and white ribbon, and about her waist she had knotted one of the long blue and white knitted sashes which so many young women are wearing this season. These sashes are really scarfs and when not knotted about the waist are worn around the neck or over the shoulders. Miss Remsen wore a sweater which was almost identical in style and colour with Miss McKee's, but it was girdled about with a wool belt ending in little wool balls.

(Continued on page 96b)



Music had cones to soothe the savage thirst produced by playing at the Islip Polo Grounds



Bachrach

The wedding of Miss Leta Sullivan, daughter of Mr. James Francis Sullivan, of Philadelphia and Radnor, to Lieutenant Albert Lincoln Hoffman, son of Mr. Francis Burrall Hoffman of New York, Lenox, and Southampton took place in St. Katherine's Church, Wayne. The reception was held at The Woods, Mr. Sullivan's country place at Radnor



Kazanlian
Mrs. Charles de Loosy Oelrichs is shown with her little daughter, Miss Marjorie Oelrichs. Mrs. Oelrichs is interested in many war charities in New York and at Newport, where she is at present



Helen McCaul and Elizabeth Dickson



Hostetter

Miss Mildred Meredith, daughter of Mr. Edwin Thomas Meredith, of Des Moines, Iowa, has taken courses in Red Cross work in Washington, where she lives, in order to be near her father, who is a member of the Federal Reserve Bank Board and has recently returned from a mission to France and England



Mrs. Harry K. Vingut, who before her marriage was Miss Edith A. Gaynor, daughter of the late Mayor Gaynor of New York City, is also a sister of Mrs. William Seward Webb, junior. Mrs. Vingut spends much of her time at either Westbury, Long Island, or Manhasset, Long Island, during the summer months

SINCE EVERY ONE
IS RELATED TO
THE ARMY OR THE
NAVY. EVERY ONE
IS ENGAGED IN
SUMMER WAR WORK

Mrs. Stuart Davis, who before her marriage was Miss Agnes Le Roy Edgar, is the daughter of Mr. Newbold Edgar. Mrs. Davis is at Newport this summer, as her husband, Captain Davis, is Commander of the port of Newport at present



Davis and Sanford

LIEUTENANT AND MRS. SIDNEY W. FISH

Lieutenant and Mrs. Sidney W. Fish were photographed at Roslyn, Long Island, where Mrs. Fish is spending the summer. Lieutenant Fish, who is the son of Mr. Stuyvesant Fish, is now in France with the 90th Division, U.S.A. Mrs. Fish has been closely connected with Long Island society this season. Her sister, Miss Mary Hoyt Wiborg, whose photograph was published in the July 15 issue of Vogue, is doing a wonderfully interesting and useful work among the wounded in France

THE PARIS CONSERVATORY ORCHESTRA

A Gift from the Heart of
France to America, Sent to
Increase the Understand-
ing of the Two Republics

By **HIRAM KELLY MODERWELL**

"OF all the liberal arts," said Napoleon the Great, "it is music which has the greatest influence over the passions, and it is that to which the legislator ought to give his greatest encouragement." Most statesmen and politicians after Napoleon's time, however, forgot that music had aught to do with the practical affairs of nations. As for Americans, who are traditionally wont to listen to nothing that does not "talk business," it is safe to say that we never dreamed of the relation between music and politics until last spring, when Dr. Muck, leader of the Boston Symphony Orchestra, was interned as a dangerous enemy alien.

GERMAN INFLUENCE THROUGH MUSIC

Then it came over us that for two decades German influences had been mysteriously dominant in our musical life. Outside the field of opera, the German was everywhere the leader. German conductors, German pianists, German composers, and German scholars, usually carried away the headlines. One somehow had the impression that in the art of music the Germans were the law and the prophets—that German inspiration was the highest, and German judgment the soundest, and that in general all our gratitude for the solace which music afforded us must ultimately flow to Germany.

This was no accident. It was not by chance that Dr. Muck obtained the Kaiser's leave to sojourn in Boston for a term of years, that German publishing firms were most generous toward American clients, or that American students were most hospitably welcomed in Berlin and Munich. All this, which helped to raise the prestige of German music, was the result of the official order or the official encouragement of the All-Highest. While French genius stayed contentedly at home, the German, with official blessing, set forth to intrigue the admiration of the world.

WHAT MUSIC CAN DO

When America at last understood this fact, there arose a cry of "German musical propaganda." Propaganda it was not. Music conveys no precise ideas. It is not capable of carrying conviction to the mind. It can quicken the blood and warm the heart, but it can not bind the intelligence. At the most, German music has not been the weed of pro-Germanism, but only the soil. But this is something. When we listen to music which we enjoy, it is in a mood of warm human sympathy, and such sympathy eagerly seeks an object upon which to fasten. In this case the word "German" perhaps afforded that object. A glowing friendship, a spirited admiration, were perhaps felt toward Germany by thousands who never understood that these were precisely the fruits sought by a certain imperial trickster who was willing to utilize the noble product of German genius for his dynastic ends. German music was never German political propaganda, but it may have fostered the emotional background. In all this portion of the Kaiser's intricate campaign to win for Germany the world's sympathy and admiration, there was this much



Manuel



André Messager is the distinguished conductor of the Orchestre du Conservatoire, a composer of well-known light operas, a conductor at the Opéra Comique, and co-director of the Grand Opéra

sound instinct: that the bonds which unite peoples are emotional, rather than intellectual; that the passions are more valid than state papers.

But as old Dr. Wesley asked, "Is the devil to have all the good times?" Assuredly not. If great music can win the sympathies of America, for a time, toward a misguided nation seeking her debasement, how much more can it bind her love toward a people whom she has justly admired for a century and a half! The republic of France has traditionally been a bright spot to the average American as he surveyed the map. Yet how little he knew before the war of the real France, and especially of her art. He knew of French literature as something inclined to be naughty; he knew of French art as something inclined to be freakish; he knew of French dressmaking as something inclined to be expensive. But, unless he had lived observantly both in Paris and the provinces, he knew little of France the courageous, France the exquisite.

MUSIC FROM FRANCE

France has been much to blame in the past that she kept the best of her genius so closely guarded. American sympathy was always in danger of withering for lack of nourishment. But from now on, happily, the devil is not to sing all the good tunes. The systematic attempt to provide by means of music an emotional foundation for the traditional sympathetic bond between America and France has been undertaken by a group of distinguished Americans, the French American Association

for Musical Art, cordially assisted by the French government. Last year the association brought to this country the Société des Instruments Anciens, and several other artists, some of them, unfortunately, not the best that France can show. This autumn it is to bring one of the most distinguished of all French musical organizations, the "Société des Concerts du Conservatoire de Paris," commonly known as the Paris Conservatory Orchestra.

Composing the Executive Committee of the Society are Frederick G. Bourne, Henry P. Davison, Henry C. Frick, Robert Goelet, Myron T. Herrick, Augustus D. Juilliard, Otto H. Kahn, Clarence H. Mackay, James Byrne, John D. Rockefeller, Jr., Charles H. Sabin, William K. Vanderbilt, Henry Waters, and George W. Wickersham. These men know well the importance of the great imponderable forces in practical affairs. Their service in fostering American appreciation of the French musical genius is more than a graceful compliment to a noble ally. It is, as the committee announces, "part of the extensive co-operation between the French High Commission and the United States Government for the increased advancement of the 'Entente Cordiale' between the two republics. Its timely work in stimulating the friendship between the two countries will have a far-reaching effect on art, social and trade relations after the war."

FROM COAST TO COAST

The Paris Conservatory Orchestra comes, then, about the first of October to carry from
(Continued on page 100)



Paramount

This unique picture shows Billie Burke entertaining Maxine Elliott and Ethel Barrymore at her country place at Hastings-on-Hudson. All three have been devoting their time to the screen this hot season, and all three will return to the stage in the autumn

Lina Cavalieri is devoting her summer to pictures and has just completed one called "A Woman of Impulse". Her next picture will include her husband, Lucien Muratore, the famous French tenor, whose inspiring singing of the Marseillaise has been a feature of many benefits this summer



Paramount

FOUR MOTION PICTURE STARS WHO ARE GLAD
OF A PLACE IN THE SHADE AFTER THEY'RE
THROUGH WITH THEIR PLACE ON THE SCREEN



A summer garden would be twice as lovely if this sheer gown drifted tea-ward across the green lawn. Black and white striped ninon is the stuff the dream is made of, the sash is of blue moire, and the white collar is of madrina

Doesn't she look sixteen and as unsophisticated as a yellow-headed daisy in a wide green field? You'd never guess the hand that holds that nursery hat against the plain white linen pleats had pulled the heartstrings of cynical old London

FAITH CELLI WHO PLAY-
ED IN LONDON IN BAR-
RIE'S "DEAR BRUTUS",
HERE PLAYS IN SUMMER
CLOTHES FROM HAYWARD



Note—The only sure way to secure all of Vogue's important Autumn Fashion Numbers is to give your news-dealer a standing order to reserve them. By Government order, unsold copies of magazines are now non-returnable.

Carefully careless, sweetly irregular, girlishly pink—that's the dainty batiste frock to the left, embroidered all over the long tunic—the first rose of spring picking the last rose of summer

One must be very young or very sophisticated to wear these beautifully severe new clothes, but in either case one must have made a firm friend of one's dressmaker. This navy blue gabardine frock with the long tunic has a slim underskirt of black satin, an utter absence of collar, and an Eton back embroidered half way up in the same tan silk that satisfies the deep cuffs whose aspirations reach above the elbow. The little round neck shows more of the tan silk which outlines the buttonholes and slips through on the gilet

Queen Elizabeth may have had five hundred dresses in a rainbow row, but she'd have exchanged all their stiff table-bell lines for this one slender bit of black art made in heavy satin with circular bands of silk tricolet. The surplice bodice fastens at the back, two narrow panels drop from one side to end in square buckles embroidered in dull steel and jet beads, and at the opposite side there's another skilful panel that runs from the waist to the hem and, nothing loath, runs up again and turns in at the sign of the black silk tricolet

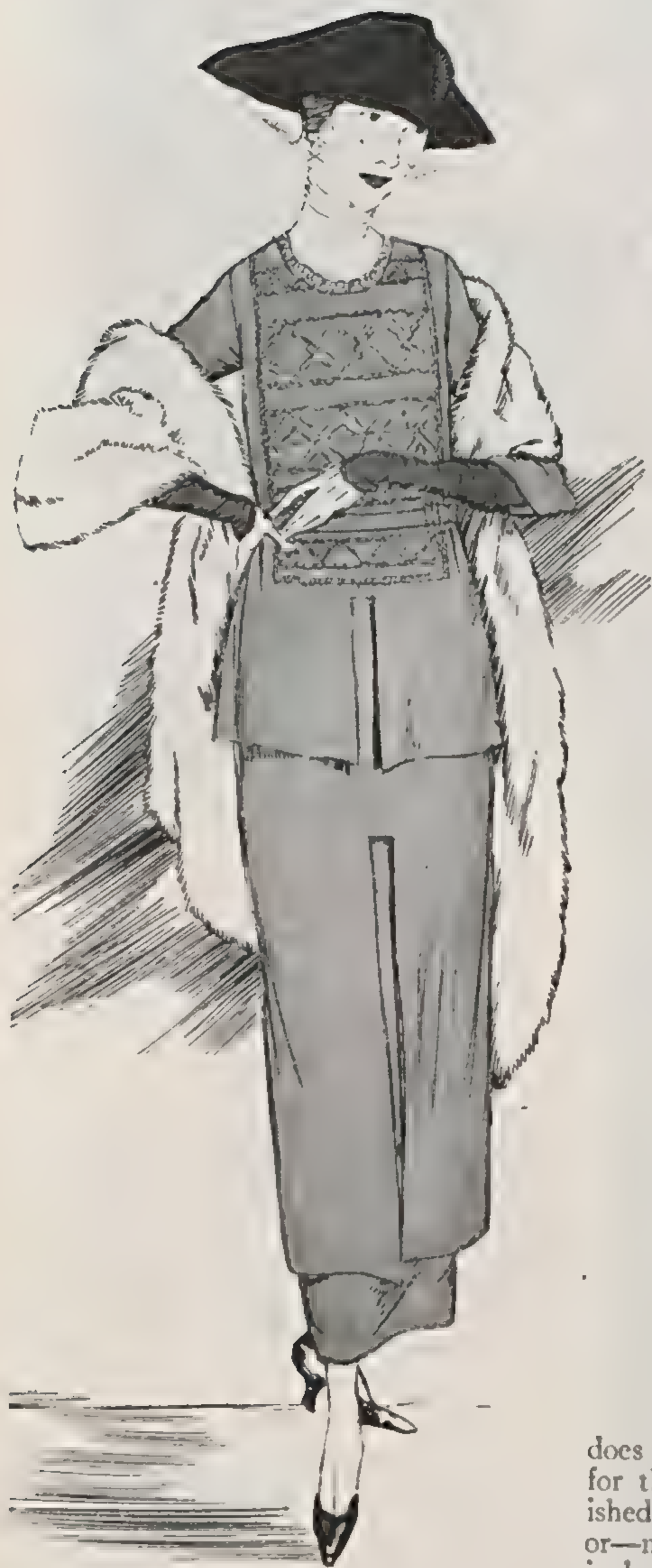


LONG, SLIM, DARK, SEVERE, AND VERY

CLEVER ARE THESE NEW FROCKS;

WITH TRUE WISDOM THEY TAKE THE

LINE AND LET THE TRIMMING GO



Wasn't he a clever Aztec, to think his waistcoat pattern onto this dark brown duvetyn frock embroidered in white angora? The loose panels, the long overskirt, and narrow underskirt are typical of the season

THIS year New York is seeing a most wonderful type of clothes, dependent on line alone for its effect and vastly becoming to the type of woman who can afford to wear it. The silhouette in these clothes is straight and narrow, there are few collars in any material and none at all in lace or embroidery batiste, for the beautiful severity of the type does not admit of them. The neck-line, for the most part, is built high and finished by a piping, a line of embroidery, or—most daring of all—merely a turned-in hem. The sleeves are long with tight cuffs over the wrist, and the gowns fasten invisibly on the shoulder or down one side, rather than in the back or the front.

There is trimming, of course, but it is an integral part of the gown rather

than a fortuitous addition. Buttons are used a great deal, though here again they are apt to be of the material rather than of bone or pearl. A good deal of embroidery is shown, and some interesting new effects are obtained by the use of unhemmed bands of serge on Georgette crêpe, white angora on duvetyn, or tan silk on blue serge, all of which originations are shown on this page. In each case the detail is lovely and such as could be carried out only by the very best of workmen. But by far the smartest thing this type of frock does is accomplished by means of straight panels, bias bands, and tunics which are made of heavy material such as serge or gabardine, and used over an underskirt of satin. The underskirt, in every case, is very scant and narrow.



This navy blue serge frock doesn't miss a single chance of scoring. The long-waisted basque, the tight sleeves, the blue serge panels, the serge embroidery appliqued on blue Georgette crêpe are all new



Of making many frocks there is no end, and quite the best of them, of course, are of blue serge. This one has a slip-on, mandarin coat of its wonderful own, embroidered at the bottom in stone grey wool and collared with pleated grey Georgette crêpe. The skirt is pleated, too, and reaches well to the lady's ankles

DESIGNED BY LORBER

WHO CAN OBJECT TO FALLING LEAVES
WHEN AUTUMN BRINGS A RISING TIDE
OF STREET FROCKS SUCH AS THESE?



Made of velours imperial in delphine blue (the dull green blue of faded tapestry), this lovely dress runs a straight panelled course in front to a square cut finish at the bust line. The panel is left open at the sides to form pockets embroidered in mole grey chenille and blue silk, which is such a success that the sleeves and the round neck repeat the manoeuvre. The lady is done up at the back with blue bone buttons to match her dress



This street frock likes its fine navy blue pin-striped gabardine so well that after it makes a bodice and a skirt embroidered at the side in French blue wool, it simply can't stop gabardining—so it does a turned-up apron, embroidery and all—which it ties to the girdle with gabardine cords and embroidered buttons



Baron de Meyer

This is Julia Arthur as the nurse in the all-star Red Cross benefit performance of "Out There". It is also, perhaps, a picture of that idealized super-nurse that may be seen behind the shifting figures of the twenty-five thousand recruits asked for in the Red Cross drive—and in the eyes and the hearts of the twenty-five thousand eager girls who will take these women's places in the civilian hospitals and the civilian homes of America

WHITE CAPS AND RED CROSSES

OUTSIDE, the rain was pouring down as only French rain can pour over raw mud. The men inside were wet through, cold, shivering, burning with fever, infinitely weary, oh so ready to sit down in the big circle that the nurse indicated.—ready even to put all the little thermometers into their several mouths, and be still, quite still. They were the walking wounded. And this was the end of the first nightmare stage of their stumbling journey back to the world they had known.

Then the nurse did again what she had done every day since the inspiration first came to her—her one supreme pleasure, her one little

The Red Cross Is Out for Twenty-Five Thousand Nurses Abroad and the Co-operation Of All of Us in Saving Nurses Here at Home

loving pitiful invention against the ravaging effects of frightfulness. She gathered up all the eyes of the circle—tired eyes, bloodshot, filmed with pain. Then she reached under the table and pulled out—a tea caddy, sugar, cream, and an egg apiece. In less than a second the first egg was frying enthusiastically on the

little kerosene stove and—

"Oh, those eyes, those eyes," said the nurse. "The men couldn't talk—I had them all bottled up with the thermometers—but there isn't a star in the world who ever got the applause they gave me. And I had a fresh, absolutely surprised, and infinitely grateful audience every time a new batch of cases came in.

I had to use my bicycle on my off hours sometimes to collect enough really fresh eggs, for France isn't much of a dairy farm to-day, you know. But nothing on earth could have been too big a price to pay for the little thrill that shot all through me when the last thermometer

(Continued on page 90)

THE OFFICER FINDS FRIENDS AT LAST



The reading and writing-room on the ground floor is just the sort of place where a man feels at home, because it doesn't look as though some woman wanted it to be kept tidy



Miss Harriette A. Post and Miss Leslie Murray are two of the charming waitresses who give the canteen of the Paul Jones House a well-deserved place in the heart of the Navy

THE Paul Jones House, at 24 West Fifty-seventh Street, New York, is the officer's refuge from a cruel world that expects him to maintain a very rigid standard on a merely nominal salary. The city has long been full of canteens for the enlisted man, but little had been done for the poor officer until the Navy Auxiliary of the Red Cross opened the Paul Jones House. Mrs. Charles Dana Gibson is the Chairman, Mrs. Henry Morgenthau the Treasurer, and Miss Winifred Ives the Secretary of these good Samaritans who don't restrict the use of their hostelry to men of the Navy. Reading and writing-rooms, a canteen camouflaged as a garden with charming waitresses passing tea for their country, two top floors given over to dormitories, and a third floor where one may read, play billiards, or listen to the Victrola make a homelike refuge for the officer, to be had for a nominal expenditure. The dinner costs but fifty cents and the forty-five beds retail for fifty cents apiece. Needless to say, there are never any vacancies. All the rooms have been furnished by the various patrons. The photographs show corners of the reading-rooms and a spot in the canteen where Miss Harriette A. Post and Miss Leslie Murray are waiting for customers.

The third floor contains quiet corners where a man may get away with his paper and find out what the war has been doing while he's slaved at camp



THE TOWN RESIDENCE OF MRS. J. HENRY LANCASHIRE

DECORATIONS BY JOHN G. HAMILTON



(Right) The oval dining-table is of highly polished mangolia wood, the chairs are covered in silver and green damask, and the yellow Italian marble-topped console holds a pair of many branched silver candlesticks. The smallest of spaces opening out of this room shows a clever arrangement of lattice, growing plants, and a wall bird-cage with a mirror back which together make a very interesting vista

(Below) Dignity, repose, spaciousness—things so seldom characteristic of modern life—are all expressed in the long simple lines and the restful spaces of this dining-room where the walls are in the palest and coolest of greys against which the long curtains glimmer in green and silver damask. The valance is of an unusual shape and there is an interesting fringe. The carpet is in mouse colour

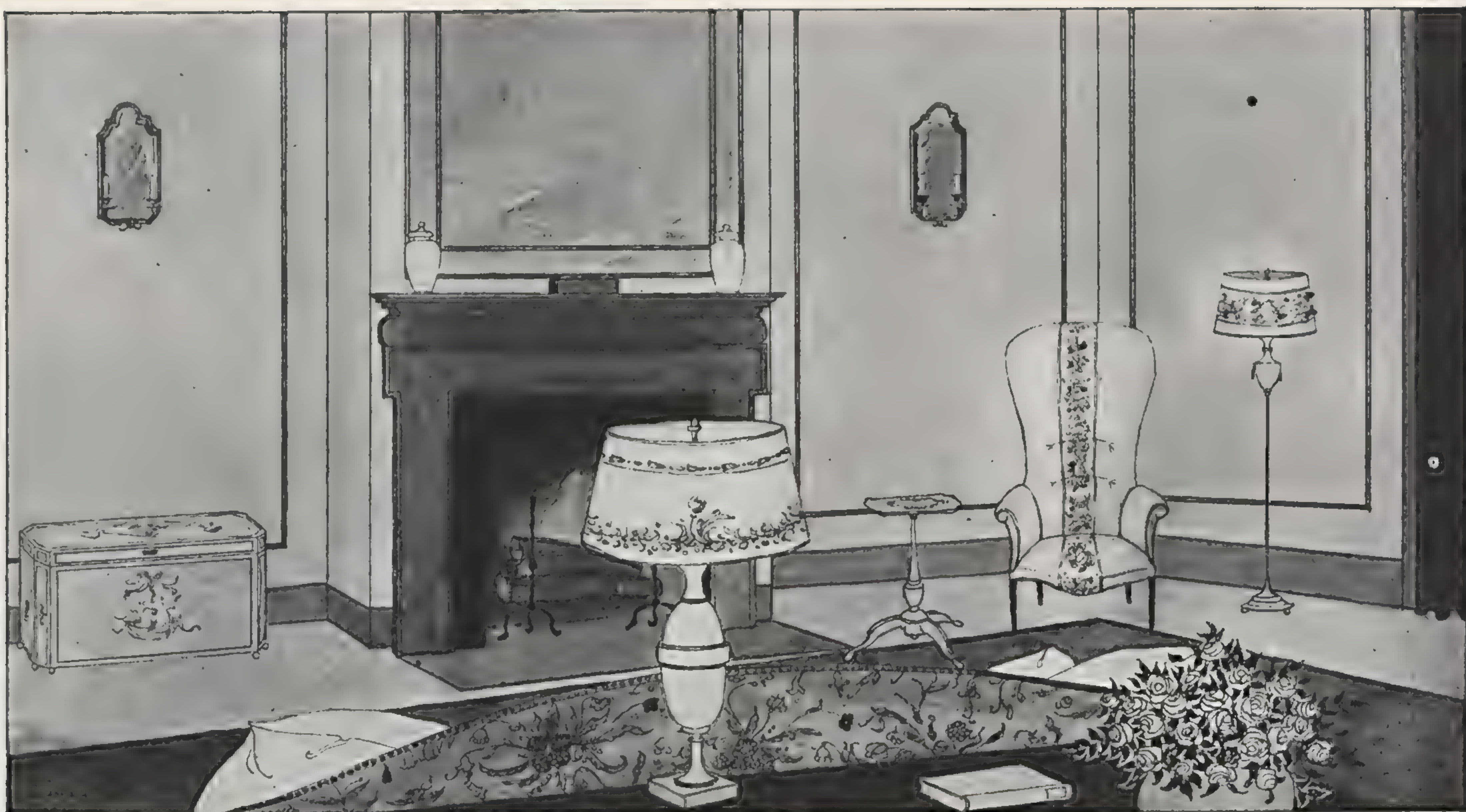




(Above) Rare good taste has been shown in this interesting collection of eighteenth century furniture so well placed in a drawing-room of distinction and charm. The mellow tones in the needlepoint chairs harmonize delightfully with the heavy blue and silver damask at the windows, against the background of panelled walls painted a warm maize tone

(Below) Pale green English glazed chintz with a Chinese design in cerise and blue green combines with two-toned taffeta in this interesting bedroom. The brilliant red and black framed mirror above the walnut commode, the eighteenth century dressing-table with its folding mirror, and the dead white walls are all as lovely as they are unusual





An octagonal wood box with a cover is painted a grey green with a design in grey and violet; 25 inches long, 15 inches wide, and 19½ inches deep; \$35. The mirror brackets copy old ones with bevelled edges and dull gold frames; \$45 each. The table lamp is ivory colour with blue bands and gold lines and a flowered shade, which may be ordered in various colour combinations. The lamp is 24 inches high, \$27; the shade, 16 inches in diameter, \$21



An armchair of quaint design is covered in a pale green glazed chintz with a central panel of mauve and green shell design chintz; \$145. Next to it stands a reading lamp of painted tin, green with gold lines. Its pale green shade repeats the shell design on the chair. Lamp, 45 inches high, \$37.50; shade, 18 inches in diameter, \$23.50. The small tip table is painted an old-blue with a flowered medallion which is painted in ivory colour; \$30

A tall iron reading or bridge lamp is topped by a small octagonal parchment coloured shade, painted in a brown conventionalized design. Lamp, 5 feet high, \$14.50; shade, \$15



A bad reading light has often driven a man to Broadway, but this alabaster lamp of distinguished design is warranted to convince anybody that home-keeping lights are happiest. It has a painted paper shade with inset flower prints painted in pale colours. Lamp, \$30; shade, \$35

A dressing-table lamp has a painted shade on a swivel fixture. Lamp, 24½ inches high; shade, 9 inches in diameter; \$35 complete. Wall bracket for one light in old ivory and gold, with natural coloured Tole flowers, \$30; double shield in Louis XVI design, \$7; mulberry screen with fountain and doves, \$4; single oval shield with bright flowers on cream ground, \$2; black candle shade of Chinese design, \$4; candle shade with wreaths of flowers, \$3



For throwing a becoming light on one's problems, one might try this lamp with a base which is a carved wooden urn, painted in antique ivory and gold. An écru coloured shade with a conventional design in red and gold is 18 inches in diameter; \$18. Lamp, 16 inches high; \$45

VOGUE HAS LEARNED THAT
THE RIGHT LAMP IN THE
RIGHT PLACE IS FIRST
AID TO BECOMINGNESS



Bradley and Merrill

The centre lamp of alabaster has a black lacquer shade with a painted classical design in sepia. Lamp, \$40; shade, \$22. At the left is a brilliant Chinese blue porcelain vase lamp with a gold coloured lacquer silk shade in a painted blue and gold flower design. The lamp is 12 inches high, \$18; the shade, 11 inches in diameter, \$35. At the right is an oval metal urn, painted in soft green and silver, for which the parchment shade has been specially designed to conform in shade and colour. Lamp, 10½ inches high, \$50; shade, 13 inches by 7 inches, \$20



An old-fashioned glass oil lamp wired for electricity and wearing a quaint little calico shade of bandanna ancestry is tied with narrow black velvet ribbon. Lamp, 19 inches high, \$25; shade, 9 inches in diameter, \$10. An apricot chiffon shade with a ruching of French ribbon is shown at the left on a yellow painted wooden lamp, 24 inches high, \$32.50; shade, 14 inches in diameter, \$25. The Chinese vase lamp at the right in turquoise and blue and deep mauve has a changeable silk shade to match. Lamp, 23 inches high, \$35; shade, 14 inches in diameter, \$25

(Below) A pergamyn shade with an Italian landscape design is fitted on a torchère; at the left side is an apricot shade on a Chien Lung vase; two peach coloured pergamyn shades perch on apple green Chinese jars which light the portrait over the mantel, and a bowl shaped shade of pergamyn in soft cream tones covers the ceiling light; decorations by Karl Freund. In the living-room of Mrs. Edward A. Shewan

(Middle) For the ceiling light comes a pagoda shaped tin lamp with a glass bowl in antique yellow with Chinoiserie flowers banded in varied colours; 14 inches in diameter, \$37.50. Any of the shades on this page or the one opposite may be duplicated in any colour scheme desired. They have been very carefully selected with a view to their relationship to the lamp in respect to size, shape and colour



Charlotte Fairchild

VOGUE PRESENTS SIX WAYS OF

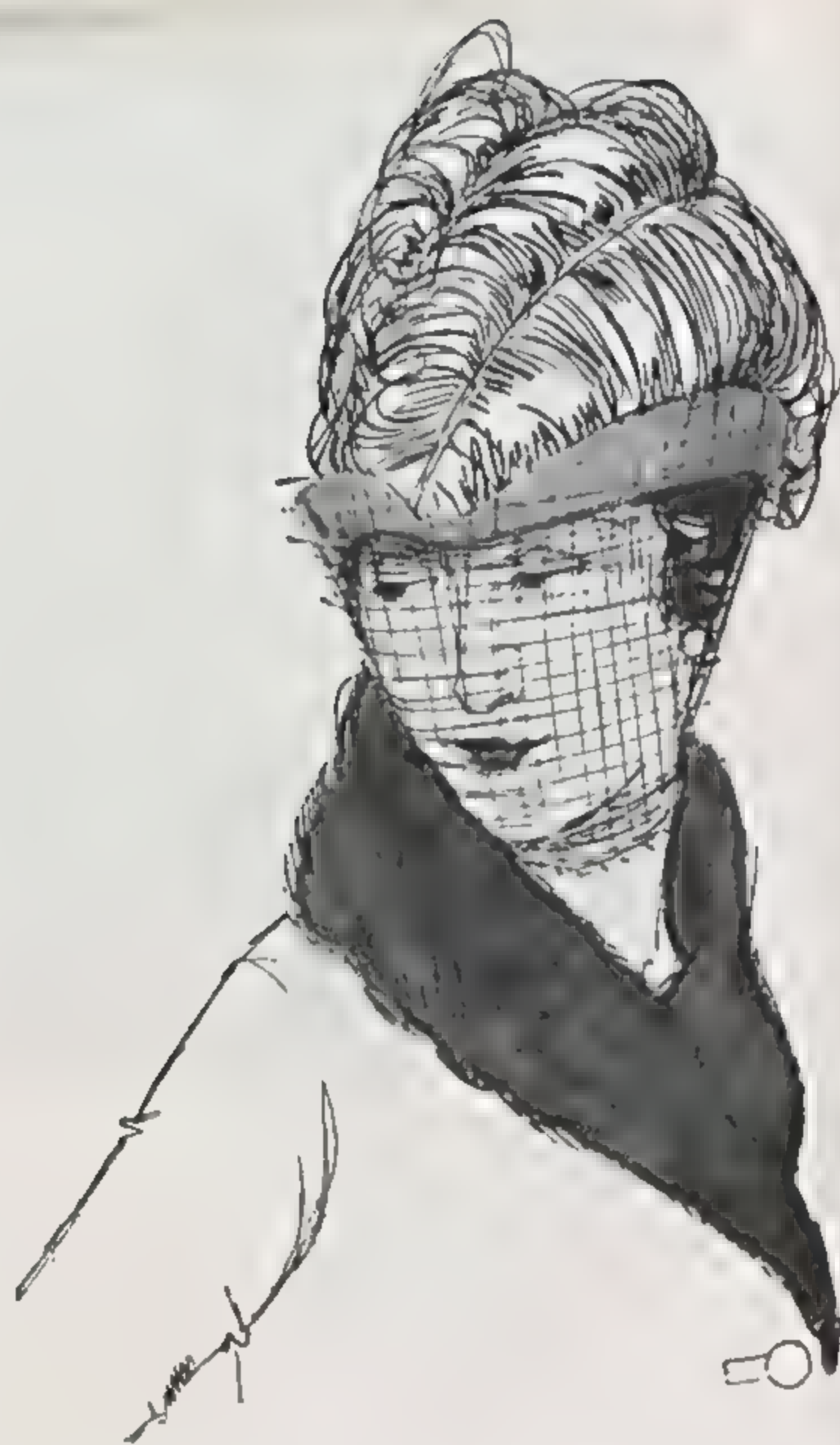
SOLVING ONE'S AUTUMN MILL-

INERY PROBLEM WITH GREAT

CHARM AND SMALL EXPENDITURE



Of black velvet with a really lovely ostrich feather in dark blue shading into white, this is preeminently a hat for the dignified woman. Neither in style nor in quality does it suggest the hat one ordinarily gets at the price—\$10. Veil in blue, black, taupe, or brown; \$1.25 a yard. Velvet neck-band with ornament of silverite and rhinestones; \$14.95



She is tremendously pleased with this little hat of brown satin with its two brown ostrich feathers very beautifully shaded in three tones. One would never believe that it could be bought for \$10 unless one had the designer's word for it. The veil is a heavy cross-bar mesh in half-inch squares, in navy blue, taupe, brown, or black; \$1.50 a yard

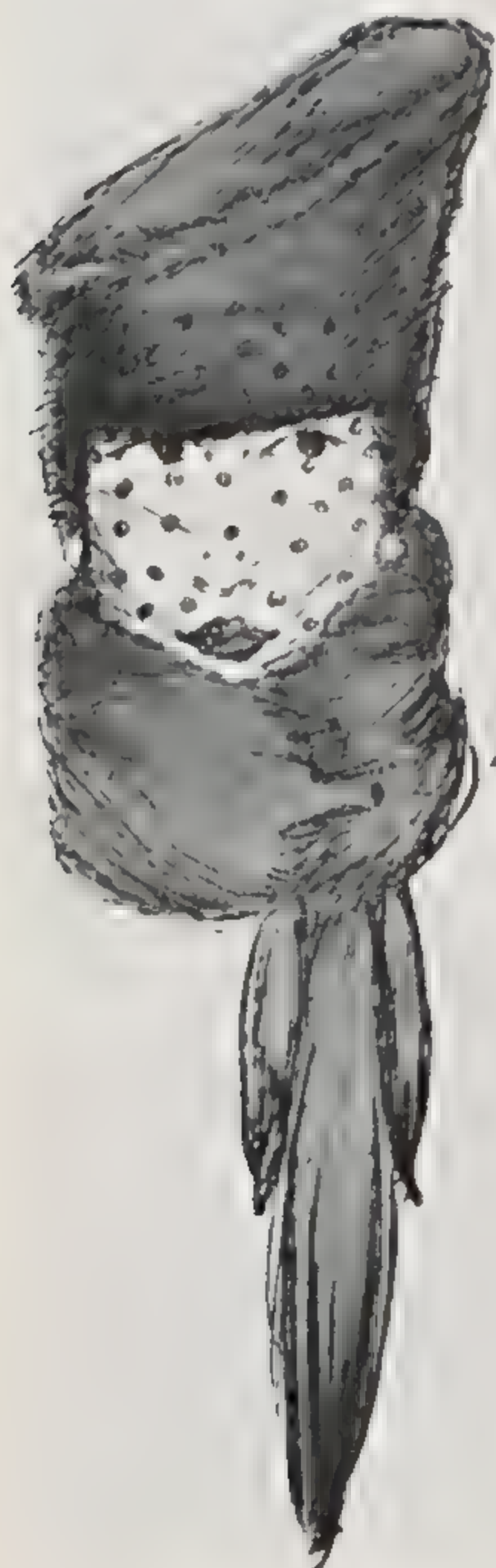


(Right) One doesn't wonder that beaver hats will be much worn this autumn when they look like this blue aeroplane with its two blue wings straight out at either side, caught by a fold of blue satin; \$20. The navy blue veil is in chain-stitch design; \$5 a yard. The tortoise-shell necklace with locket of tortoise-shell traced in gold has a mirror and photograph space; \$8.95

(Middle, below) Pleasantly three-cornered and gifted with large flat wings of black and brown shaded quills, this black velvet toque surprises one with the moderation of its price—\$18. The veil in a loosely woven hexagonal mesh of one heavy and two light threads has oblong dots; black, blue, brown, taupe; \$1.25 a yard. The Georgette frill is trimmed with thread lace; \$2.50

(Below) As trim and as trimmingless as the new street clothes is this blue beaver hat in modified tam-o-shanter outline; \$18. It has chosen a veil in hexagonal mesh with large chenille dots; in blue, brown, taupe, or black; \$2 a yard. The double neck-piece of dyed sable announces that small furs will be extremely smart this season; \$65

(Below) This is the sort of hat that does all kinds of fascinating things with blue velvet. It rolls up sharply at the side front and makes two decided points in its favour which will be appreciated by the discerning young woman. It has a third point, too; its price is only \$20. The moleskin scarf slips through a loop to pretend it's been tied; \$65



Note—This is a page of hats for the woman who ordinarily patronizes a good milliner. They are not the type of hat which is turned out by the thousand or the type of hat which can be made in this way. Both in style and quality they are very unusual at the price. They are indicative of the fashions of the new season, although in no instance are they extreme. Any woman will find them a very wise purchase. They represent an especial effort on the part of Vogue and on the part of the shops who co-operate with us. They also represent hats for many different types of women

DRESSING ON A WAR INCOME

"Something Old and Something New"

Or Two New but Different Materials

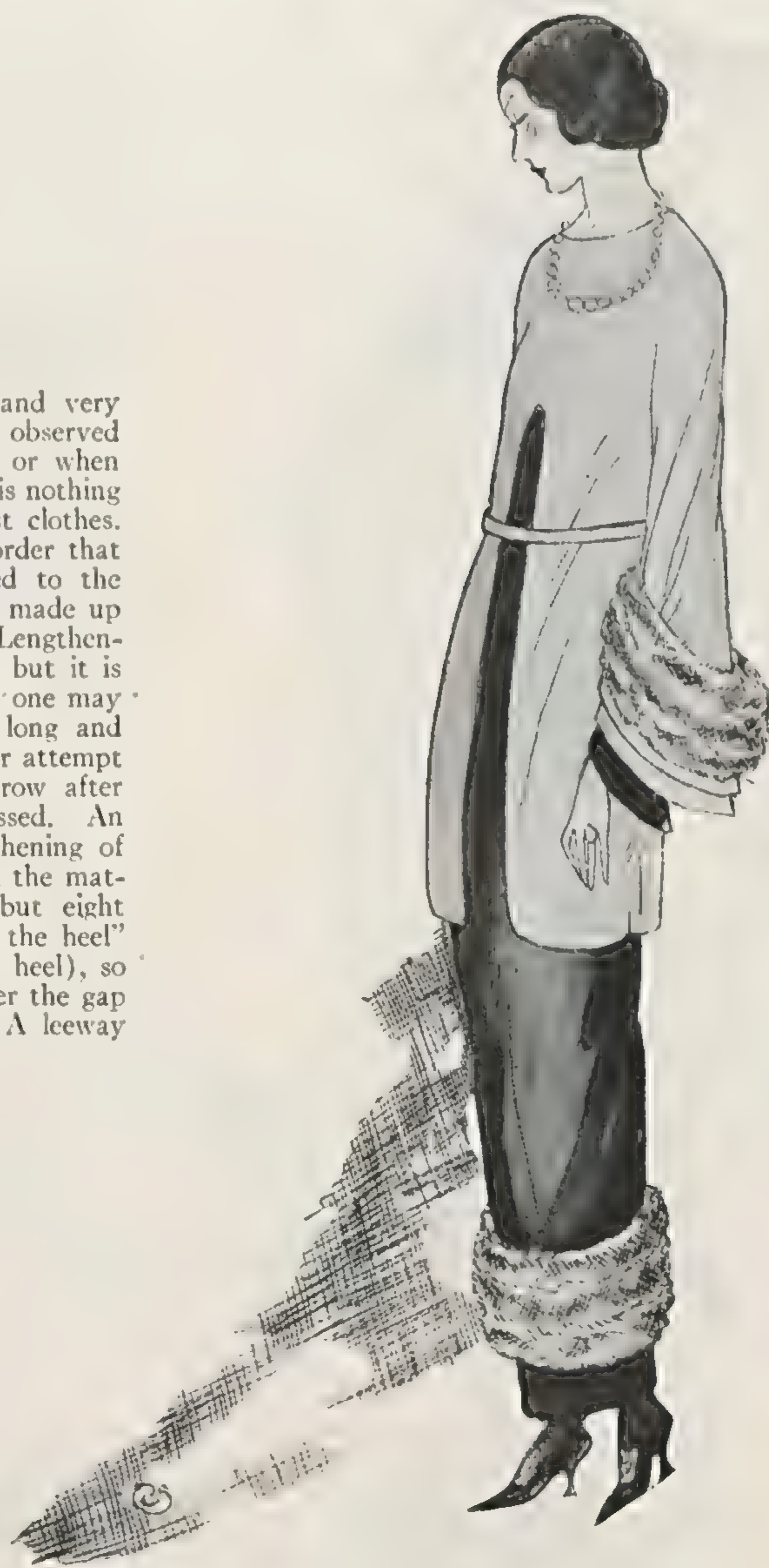
Will Meet on Many Autumn Frocks

"LET us compromise," said the fashionable dressmaker, early in the spring, "and use a little of this and a little of that." And so successful has the suggestion been, that we now find the combination of materials one of the smartest fashions for early autumn. It is a timely fashion, too, for never has there been such a scarcity of fabrics—not of any one fabric in particular, but of all fabrics, silks and velvets, as well as woollens. The fabric situation at the beginning of the autumn season of 1918 is such that compromise is necessary. However, this is not as dismal as it sounds, for combining materials will help the situation, and the combinations that some of the dressmakers are using are both smart and altogether charming. Velvet and satin, duvetyn and satin, broadcloth and satin, velvet and velours—all these appear together in the newest frocks. They are made up with very little trimming, although furs worn in separate sets or used as trimming will play an important part on many costumes.

The general silhouette is straight and very slim, with longer skirts. This effect is observed even when the skirt pegs at the top or when drapery and pleating are used. There is nothing bouffant about the lines of the newest clothes. This is quite as it should be, for in order that the supply of materials may be used to the greatest advantage, garments must be made up of as little material as is practicable. Lengthening the skirts uses a little more stuff, but it is almost an axiom of good dressing that one may have either short and full skirts or long and narrow ones, but that one should never attempt the skirt that is both short and narrow after the fifteenth milestone has been passed. An added reason for the moderate lengthening of skirts is the Government restriction in the matter of footgear. Boots are to be but eight inches measured from the "breast of the heel" (the point where the upper joins the heel), so skirts are forced to come down to cover the gap between the boot-top and the hem. A leeway



Of course, incompatibility of fabrics would ruin any frock, but there is a perfect understanding between such stuffs as dove grey wool velours and soft black satin



If a wise frock begins with light tan duvetyn, it is more than likely to end in dark brown satin—for it knows that two materials are better than one, this season

of at least two inches is necessary in order to ensure this. The motion of walking is apt to swing the skirt aside, demanding even greater length, so that even a walking skirt should be no more than six inches from the floor. The really graceful skirt which is narrow at the hem, must be considerably longer than this. Clever cutting, however, will save more in width than is used by this added length.

As to colours for the winter, shades of brick, terra cotta, and copper are particularly popular at this early season, and a new shade called neutral (between sand colour and taupe) is very smart. Paris thinks particularly well of tan, brown, and the many smoke shades. All of these are practical for autumn and winter.

In spite of these new features, the woman dressing on a war reduced income will find the tendencies brought about because of war in keeping with her particular case. For instance, these suits and gowns made of two materials give her an excellent opportunity to use something from her last season's wardrobe. Dressmakers, nowadays, have learned to be adroit in combining materials, old and new. It is important, however, to see that these materials are fresh and in good condition lest the value of the workmanship be lost. There is as much work in a remodeled garment as in one that is made of absolutely new materials, if not more. A few smart combinations are suggested on these pages, and numerous others will suggest themselves to meet special needs.



A satin-blouse combined with a cloth skirt has stepped out of the past and into the present, bringing that up-to-date old-fashioned air that every one is seeking

Panels have been used for several seasons and are still very good. In the sketch at the bottom of this page a fine quality of navy blue gabardine is used with a heavy quality of black satin. A series of over-panels of the gabardine is used over under-panels of black satin. These hang loosely over a slim skirt of the gabardine with an underskirt of the satin. The long tight sleeves and high collar are extremely smart and practical. One wonders just where the dress opens, for the fastening on one shoulder and down the back is entirely hidden under the loose panel. Embroidery may or may not be used on this gown. It would be quite as lovely if left entirely plain. This design is suggestive of other combinations of material. It will be made up for \$90 with embroidery, \$70 without it.

It is a long time since a satin blouse was used with a cloth skirt, but this is one of the new combinations. A blouse of soft black satin is used with a long straight skirt of black duvetyn, making a frock for town wear during the delightful Indian summer days that will soon be here. This design is sketched at the upper left on this page. The blouse buttons in front, and the fulness comes from a group of tucks on either shoulder, back and front. A sash belt ties at one side and is finished with patches of fur, and cuffs of the fur may also be used. The slightly shirred skirt is long and perfectly plain. For a long season of day-time activities a gown such as this is particularly practical. It will be made up for \$75 without fur.

Dark and light combinations are not quite as practical, but they are new this year. One of the new autumn suits, for example, has a coat in pale tan broadcloth and a skirt of navy blue satin, giving a very unusual effect. The design sketched at the lower left on page 71, however, suggests a bodice of dove grey wool velours with

a skirt of black satin. This combination would be just as lovely with the colour scheme reversed. The separate waist is untrimmed except for a narrow turn-over of the black satin on the collar and on the sleeves. Steel buttons fasten the bodice at the back, and two deep darts at either side, finished in silk embroidery, give a well-tailored finish. The effect is far from military, yet a finely pleated cartridge belt gives an extremely good touch. The black satin skirt is long and slim, with a conservative draping at one side. Velvet in a dark shade could be used for this model, or velvet and cloth would make an excellent frock for cold winter days. This gown will be made up for \$85.

Another frock that suggests a dark and light combination is sketched at the upper right on page 71. A straight smock-like blouse of light tan duvetyn is used over a skirt of black or dark brown satin. A velvet blouse is used with a satin skirt, or the reverse would be equally effective and, because of the long loose lines, chiffon, crêpe de Chine, or voile, combined with satin or charmeuse, would be very charming. If one is fortunate enough to possess a white or black lace shawl which is not of great value, it could be made into an over-blouse of this type, and with a skirt of satin or velvet one would possess a lovely dinner gown or house gown. The blouse slips on over the head and buttons with round duvetyn-covered buttons half-way down the back. It is tied loosely about the waist with a crocheted cord of tan cotton threads. The separate skirt is of black satin. Fur finishes the skirt bottom as well as the loose sleeves of the blouse. The absence of collar and cuff arrangements on the autumn and winter gowns is most noticeable. This is a practical fashion for winter, although a rather trying one, and no doubt collar and cuffs will return with the spring, when top-coats and winter furs are laid aside. This gown will be made up for \$75 to \$85 without fur.

To wear a velvet coat with a skirt of cloth is not by any means a new fashion, yet it is one of those typically American fashions that will undoubtedly stay, no matter how often styles change. This is not a particularly youthful



Town and country costumes, and those for morning and afternoon, too, may happen under a velvet coat—a fact which makes this garment a good war-time investment



combination and is especially designed for the woman past her twenties. The cut of the coat sketched at the upper right on this page is smart and has all the new features, but is nevertheless conservative. It shows the new deep kimono sleeves, the wide draped collar, and the effect of that very good fashion, the under-vest. With such a coat in black velvet trimmed with velvet buttons, a number of skirts could be worn. Homespun in grey or tan would be very good for morning wear. For an afternoon occasion a skirt of wool velours or duvetyn in black or in colour would give an entirely different effect, and for the country a skirt of plaid or a dark checked tweed would be extremely smart. This is a suit combination which the woman dressing on a war reduced income would do well to consider. This coat will be made up for from \$50 to \$60.

Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, \$5.

It's just one panel after another, and while some are of navy blue gabardine, others are of lustrous black satin to match the collar that has climbed to such a becoming height of fashion

S E E N

i n t h e

S H O P S

THE first designs of the new season are seldom radical ones, for it is these designs which show the gradual transition from the fashions of the season before. After this, a process of elimination brings out the best of the new fashion points, and the real trend of style interest begins to show itself. Early buying has many pitfalls for the woman of small income, for fashions which are good in September are apt to be hackneyed in November. Because of this the clothes shown on these two pages have been selected with a very careful discrimination. They may be purchased now, and the woman who buys them will have reason to congratulate herself later in the season. And in addition to this, special attention has been given to the question of value.

THE EVER-USEFUL BLUE SERGE FROCK

The fine points of the best of the autumn designs have been incorporated in the blue serge frock shown in the sketch in the lower middle on page 74. The absolute plainness—a strong fashion point this autumn—is relieved by a row of black bone buttons and black stitching to simulate buttonholes on either side of

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



One's most tailormade moods will be completely satisfied by this well-made crêpe meteor blouse with its capable trimming of buttons and cording and stitching, priced at \$12.75

the front and at the closing in the back. The treatment of the back is especially interesting. The blouse evolves into a straight slim panel through which the ends of the narrow belt are caught. The neck-line is bound with grosgrain ribbon in an old-blue or bright red. Another blue serge frock is sketched at the lower right on this page. It is made with a Russian blouse which is belted in with a heavy cord of braided silk braid. Rows of Hercules braid and small serge-covered buttons are the only trimming, except for a narrow bit of old-rose or French blue broadcloth at the edge of the neck and inside the flaring sleeves. This frock is an exceptional value as to material and is excellent in style.



Those little frills of Georgette crêpe give a pleasant touch of daintiness to one's Georgette blouse, and therefore, of course, to one's disposition; \$9.75

The Russian blouse is again the inspiration in the black satin frock sketched at the lower left on this page. A judicious use of heavy jet embroidery banding the edge of the long tunic and the sleeves is a most attractive finish. A panel at both the front and back of the waist is cut to give a feeling of narrowness at the shoulders. The tunic is divided in the back to show the unusual draping of the underskirt. Dull blue velvet ribbon forms the girdle.

Black satin will be used extensively for street dresses this autumn, and many informal afternoon and evening gowns, as well, will take advantage of its lustrous quality. The gown sketched at the lower left on page 74 makes a particularly good use of this material. It is not only a perfect type for restaurant wear, but may also be worn for most at-home occasions. Heavy silk cord fringe is used on the sleeves and over-drapery, making the only trimming. This gown is very beautiful in velvet, as well as in satin.

AN UNUSUAL VALUE

A most unusual value in a winter coat is shown at the lower right on page 74. Bolivia cloth in a deep brown or navy



When one is in any doubt at all concerning clothes, blue serge is apt to be the safest answer. Here it appears with a Russian blouse and a corded belt; \$29.50

Any number of excellent fashion points have gathered together on this background of lustrous black satin—a material which is a leader of fashions; \$39.50



She has combined both the softness of white voile and the crispness of white lawn on this smart blouse with its dainty ruffled collar and vest; \$3

blue is used with a self-coloured lining, and the collar is of skunk dyed opossum, or Hudson seal. The advance in the price of coats, as compared with that of frocks, is far greater, partly because of the higher cost of heavier materials and the more extensive use of tailors for Government work. It is therefore unusual to find so good a coat at such a reasonable price.

THE NEW BLOUSES

The feeling for costume effects has grown so much stronger this season that, with the exception of the strictly tailored suit which, of course, requires a severe blouse and preferably a white one, a coloured blouse of Georgette crêpe or silk has become very smart. Sometimes these blouses are in very brilliant colouring, and, more often, they are the colour of the suit with a contrasting shade on the collar and cuffs. The blouse sketched at the upper right on this page is of Georgette crêpe with small silk-embroidered oblongs through the centre and on the sleeves. This continuous line of embroidery is an idea which is seen in many of the smartest frocks and blouses of the season. The piping of the oddly cut collar and of the cuffs is of the same colour as the embroidery. The blouse may be had in brown with Copenhagen blue

piping and embroidery, in taupe with Copenhagen blue, in navy blue with Copenhagen blue, in flesh colour with Copenhagen blue, and in over-seas blue with flesh colour.

Sketched in the lower middle on page 73 is a Georgette crêpe blouse which fastens cleverly in the front, under one of the fine tucks. It is in flesh colour with white Georgette crêpe frills on the unusual collar and cuffs, or it may be had in navy blue with bisque, or in brown with bisque, two smart combinations. A crêpe meteor blouse is sketched in the upper middle on the same page. This waist is beautifully finished with fine cording on the yoke, and may be worn high or low at the throat. The round buttons are of cream coloured pearl. Rows of fine stitching lend emphasis to the narrow turned-over collar and cuffs and outline either side of the yoke. This blouse may be had in white, flesh colour, navy blue, or brown.

OF WHITE VOILE

A simple and inexpensive blouse of white voile is shown in the sketch at the upper left on this page. The collars and cuffs, as well as the vest, are of lawn, and the effect is crisp and dainty enough to be pleasing to the most fastidious woman.



The oblongs that march across the bodice and the sleeves of this Georgette crêpe blouse in such orderly array are silk-embroidered in colour; \$5



This season the very best people are going to dine frequently with shimmery black satin or black velvet. This frock may be of either; \$50; \$75



A single file of black bone buttons, is lined up on the back of this severely fashionable blue serge frock, and two more rows guard the front; \$37.50



She's proudly conscious that she's made a discovery, for her coat is smart, of good material, and reasonable in price—in spite of war restrictions; \$69.50

VOGUE PATTERN SERVICE



Waist No. Q4383. Skirt No. Q4384.
A frock for general wear combines
smartness and simplicity and con-
serves material; it requires but $2\frac{3}{8}$
yards of 54-inch material



Coat No. Q4397. Skirt No. Q4398.
The narrow silhouette, the waistcoat
effect, the snugly fitting collar, and
the slim skirt mark this one of the
smart new designs



Waist No. Q4392. Skirt No. Q4393.
The waist and tunic of this service-
able coat-dress may be of duvetyn
or serge, with the collar, waistcoat,
and underskirt of satin



Coat No. Q4395. Skirt No. Q4396.
The collar is equally becoming,
worn high or low. The slightly
widened hip-line of the skirt is
marked by trimming

NEW YORK CITY: B. Altman &
Co., Fifth Avenue and 34th Street;

or

Vogue Pattern Room, 19 West
44th Street

BROOKLYN, N. Y.: Abraham &
Straus

NEWARK, N. J.: L. Bamberger &
Co.

ATLANTIC CITY, N. J.: Braun-
stein-Blatt Co.

PHILADELPHIA: Vogue Pattern
Room, Empire Building, (Room
304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan
Co.

RICHMOND: The Gift Shop, 320
East Grace Street

ATLANTA: The Smart Shop, Con-
nally Building (Room 203)

BALTIMORE: The Jennings-Thom-
as Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry
Goods Co.

BOSTON: Vogue Pattern Room, 149
Tremont Street (Room 605)

THE patterns on this and the following
pages are in sizes 34 to 40 inches bust
measure, 24 to 30 inches waist measure,
and 35 to 41 inches hip measure, unless other-
wise specified.

Vogue patterns are 50 cents for each waist,
suit coat, skirt, smock, lingerie, or child's pat-
tern up to 14 years; \$1 for complete costumes,
one-piece dresses, separate coats, and long neg-
ligées. An illustration and material requirements
are given with each pattern. When ordering
Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE
19 West 44th Street, New York City

Vogue patterns may be purchased direct or
ordered by mail from the Vogue Pattern Rooms
and from the shops listed on this page.

BUFFALO, N. Y.: Flint & Kent
PITTSBURGH: Joseph Horne Co.

CLEVELAND: Halle Brothers

CHICAGO: Vogue Pattern Room,
Stevens Building (Room 932), 20
N. Wabash Avenue

GRAND RAPIDS, MICH.: Fried-
man Spring Dry Goods Co.

ST. PAUL: Mannheimer Bros.

HOUSTON, TEXAS: Foley Brothers
Dry Goods Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern
Room, 233 Grant Avenue, Joseph
Building

PORTLAND: The Waist Shop, Len-
non's Annex, Portland Hotel Court

SEATTLE: The Griffin Specialty
Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND:
Vogue Pattern Room, Rolls House,
Brems Building



Waist No. Q4257. Skirt No. Q4258. The overbodice may be of velveteen, the underskirt of satin, and the tunic and sleeves of Georgette crêpe. The skirt measures $1\frac{3}{8}$ yards at the hem

Waist No. Q4297. Skirt No. Q4298. The waist and tunic of this quaint afternoon frock require but 2 yards of 54-inch material, the skirt, which measures $1\frac{1}{2}$ yards wide, requires but $1\frac{1}{4}$ yards

SOFTLY DRAPED FROCKS

ADD CHARM AT TEA TIME

Waist No. Q4307. Skirt No. Q4308. A Georgette crêpe and satin frock for the tea hour may have its over-tunic of the crêpe and its skirt of the satin. The skirt is $1\frac{1}{2}$ yards wide at the lower edge

Waist No. Q4285. Skirt No. Q4286. Equally smart in either satin or velveteen is this distinctive frock with its quaint collar and becoming sash; it requires but $4\frac{5}{8}$ yards of material 40 inches wide



Frock No. Q4276. A one-piece surplice frock requiring but 4 yards of 54-inch satin has a touch of coloured beaded embroidery

Frock No. Q4282. A frock of plaid serge requires but $2\frac{7}{8}$ yards of 54-inch material. The satin collar may be hand-hemstitched

Waist No. Q4028. Skirt No. Q4029. Contrasting materials may make the Russian blouse and the skirt of this becoming frock

Waist No. Q4241. Skirt No. Q4242. But $4\frac{1}{4}$ yards of 40-inch jersey make this frock trimmed with wool or metal embroidery



Waist No. Q4325. Skirt No. Q4326. The waist of this coat-frock is cut in one piece, the skirt in two. The whole may be made from 4 yards of serge



Frock No. Q4306. This attractive one-piece surplice frock is cut to require a minimum of labour and material. But $3\frac{1}{4}$ yards of material are required



Waist No. Q4086. Skirt No. Q4087. With a waist and tunic of serge, the skirt, which is $1\frac{1}{2}$ yards wide, may be of serge to match, or of satin



Frock No. Q4394. A youthful slim model well adapted for general wear has a becoming new collar, a new pocket arrangement, and a double belt

PRACTICAL FROCKS FOR THE AUTUMN WARDROBE



Waist No. Q4316. Skirt No. Q4317. A frock with a two-piece separate skirt may have the collar, vest, and drapery of contrasting material



Waist No. Q4321. Skirt No. Q4322. The waist, cut in but one piece, requires but $1\frac{1}{4}$ yards of 54 -inch material; the skirt, but $2\frac{3}{8}$ yards



Waist No. Q4390. Skirt No. Q4391. Satin may make this distinctive tunic blouse, worn with a skirt of duvetyn or of velvet



Frock No. Q4389. This unusually smart and wearable model has commodious pockets and a becoming side drapery giving a very slender effect



Frock No. Q4264. The long waistcoat gives a smart touch to this useful and becoming frock of either serge or jersey



Waist No. Q4291. Skirt No. Q4292. Crêpe de Chine may make this simple frock which requires but $4\frac{1}{4}$ yards of material



Frock No. Q4289. Narrow pleated ruffles make a smart and attractive trimming for an informal dinner frock of taffeta



Waist No. Q4283. Skirt No. Q4284. A frock with a one-piece kimono waist, an overskirt 2 yards wide, and a narrow underskirt



Waist No. Q4075. Skirt No. Q4076. A two-piece drapery and a two-piece skirt make a distinctive and becoming frock



Waist No. Q4112. Skirt No. Q4113. Smart and becoming is the surplice line of this new satin frock



Frock No. Q3965. Cutting the girde and the side drapery in one piece gives a very slender line

HERE ARE A VARIETY OF
DESIGNS WHICH CONCEDE
TO THE DEMANDS OF PARIS
FOR THE INFORMAL FROCK



Waist No. Q4091. Skirt No. Q4092. But 3 yards of 50-inch satin are sufficient for this smart frock



Frock No. Q4323. Satin and velveteen make a new and attractive combination in this slim model



Blouse No. Q4196. A slip-on blouse, cut in but two pieces, requires but $1\frac{3}{4}$ yards of 40-inch material



Blouse No. Q4120. Sleeves oforgette crêpe combine attractively with a waistcoat which is made of satin



Blouse No. Q4232. But $1\frac{7}{8}$ yards of 54-inch satin and $2\frac{1}{8}$ yards of chiffon will make this very smart blouse



Blouse No. Q4369. This one-piece blouse with a convertible collar requires $1\frac{3}{4}$ yards of 36-inch material



Blouse No. Q4195. Jersey may make this waistcoat blouse which requires $2\frac{1}{8}$ yards of 54-inch material



Coat and Blouse No. Q4253. Skirt No. Q4156. The sleeveless coat and skirt may be of velveteen, the one-piece kimono blouse oforgette crêpe



Blouse No. Q4388. Metal thread and jewelled buttons may trim the peplum overblouse of satin or velveteen



Blouse No. Q4313. This unusual blouse is equally distinctive when made with or without the long sleeves



Blouse No. Q4387. To simplify making and laundering, the dainty organdie collar is cut in one straight piece

NINE DIFFERENT WAYS AND LENGTHS

TO WHICH THE NEW AUTUMN

BLOUSES WILL GO TO BE SMART



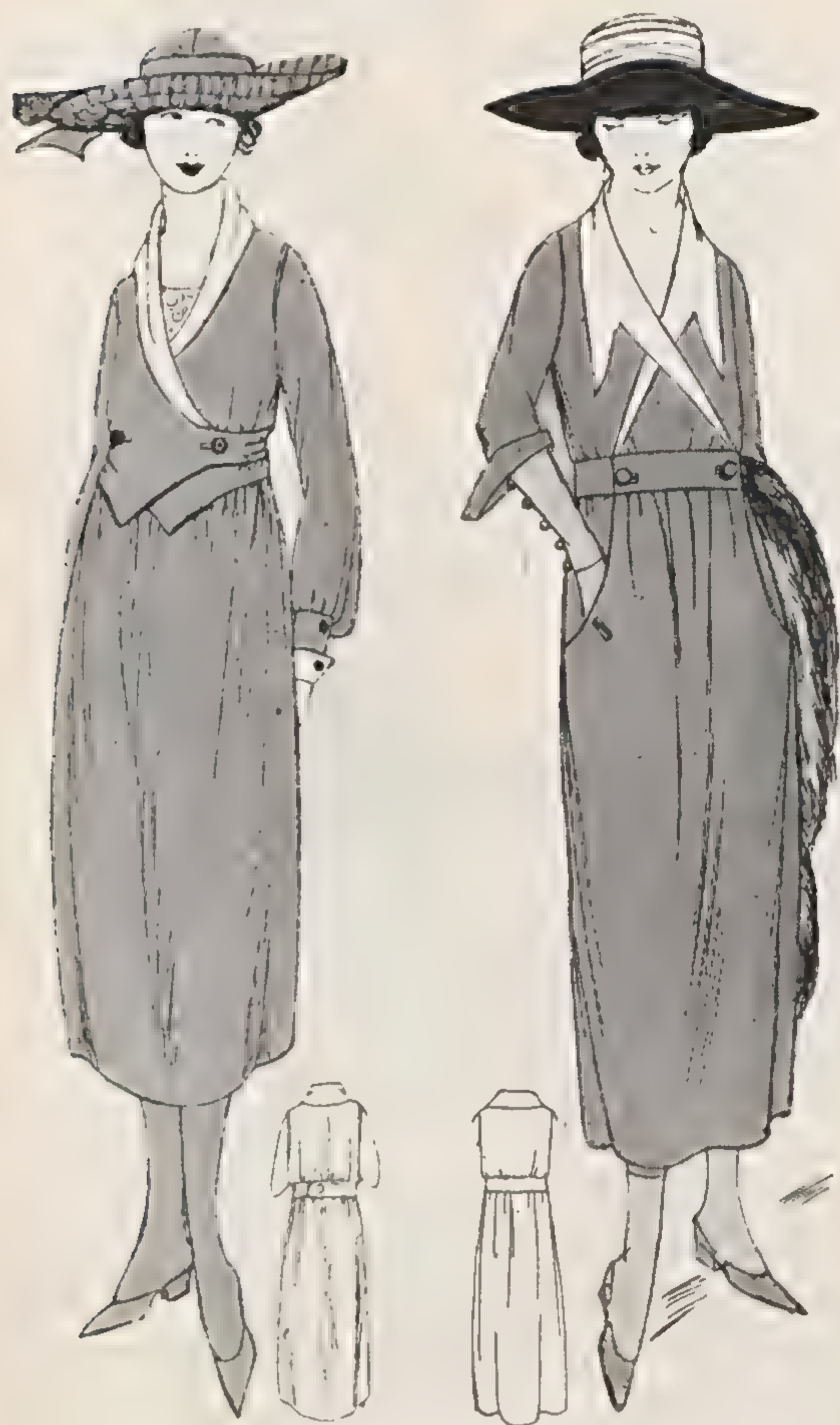
Frock No. Q4380. Sizes, 14 to 20 years. The surplice sides of the waist are in one with the sash ends. The one-piece back of the frock eliminates the seams

Frock No. Q4400. Sizes, 14 to 20 years. A frock that uses dainty pleated frilling to accentuate its smart lines, has a new and becoming sash arrangement

Frock No. Q4399. Sizes, 16 to 20 years. The over blouse is cut sufficiently long to be turned up to form pockets; but $3\frac{1}{2}$ yds. of serge will be required

Frock No. Q4401. Sizes, 16 to 20 years. A one-piece frock has its belt and underarm gores in one piece, to give the favoured straight and slim silhouette

Frock No. Q4379. Sizes, 14 to 20 years. Features to note on a slip-on frock are simplicity in the making, a set-in vest, and the becoming straight slim silhouette



Frock No. Q4381. Sizes, 14 to 20 years. To simplify the making, the back is cut in one piece, although the waistcoat effect gives the appearance of a separate waist and skirt

Waist No. Q4404. Skirt No. Q4405. Sizes, 14 to 20 years. The separate skirt is cut in two pieces; the sleeves are long or short; but 4 yards of 32-inch material required

VOGUE SUGGESTS NINE
WAYS TO MAKE THOSE
SMART FROCKS THAT BE-
LONG TO THE FALL
WARDROBE FOR SCHOOL



Waist No. Q4402. Skirt No. Q4403. Sizes, 14 to 20 years. The tunic and overblouse are in one piece; the skirt in another. But $3\frac{7}{8}$ yards of 54-inch material are sufficient

Waist No. Q4377. Skirt No. Q4378. Sizes, 14 to 20 years. The buttoned-in-back blouse may be of chiffon or crêpe; the skirt, of service material such as serge, or homespun tweed



"Here is the acme of flavor—
An appetite-maker and saver!
Superlative soup of a nourishing group
Which I strongly commend to your favor."

Now for Campbell's Tomato Soup

This is just the time you need it.

You want its tonic appetizing quality,
its wholesome nourishment, its delicious flavor.

There is nothing like it to put your digestive powers
on edge and give a keen relish to everything you eat.
Your whole meal goes better, digests better, does you
more good—when it begins with this tempting soup.

Serve it as a Cream of Tomato

You never tasted anything more satisfying.

The United States Department of Agriculture asserts that such a
soup yields fifty per cent more energy than the same amount of milk.

You could not produce a finer soup in your home kitchen—nobody
could. But yours would cost you more.

In Campbell's you get selected red-ripe tomatoes fresh from the
fields, blended with choice butter and fine herbs and delicately sea-
soned. You use nothing better on your table.

Using Campbell's you have no materials to buy nor prepare, no
marketing, no labor, no cooking cost. It comes to you completely
cooked, blended, ready for your table any time in three minutes.

You can make it as hearty as you like simply by adding boiled rice
or noodles. Served in this way, it is almost a meal in itself. Think what a help and comfort
—especially at this time of year!

Order it by the dozen. This saves time and extra deliveries. And you have it right at hand.



21 kinds 12c a can

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL

ON HER DRESSING-TABLE

IT requires great self control on returning to town with the effects of summer sports plainly visible in one's complexion, to meet one's best friend, who has indulged in exactly the same sports and yet has come back with a skin of the proverbial peaches and cream variety. Days of motoring and yachting and the fatigue of canteen work have left no trace on this lovely complexion.

It was at a tea that the heroine of this particular story appeared, and with one accord her friends fell upon her, determined to discover the secret of her exquisite skin. This is what she told:

A NEW SKIN TREATMENT

"You see, Jim has a ridiculously sensitive skin for a man, and after shaving he would suffer extremely, sometimes breaking out into a fine rash. One day I realized that he no longer complained and, more than that, that his skin had improved so much that I had to acknowledge that he had a better complexion than I had. No self-respecting wife could stand that, and so I accused him of going to a beauty specialist, only to learn that the barber had discovered the panacea for all his ills in a lotion to be applied after washing. There on Jim's dressing-table stood the magic bottle. It contained a creamy substance with an aroma of violets, and it has saved my life during the summer. We followed up the source of the lotion and discovered that there was a complete treatment which we have both tried,—and that is the whole secret."

Needless to say, pencils and pads were in demand, and a pilgrimage to the specialist was the result.

The treatment is a really simple one and consists in washing with tepid water before retiring. Neither hot nor cold water is advocated for the face and neck. A special liquid soap is used, and the skin should be cleansed thoroughly and then dried with a Turkish towel. After this one should rub the skin briskly, drying the face upward and toward the ears, and the neck downward and toward the shoulders. This treatment will extract the blackheads and all impurities and will contract the pores, invigorating and stimulating the circulation. Immediately after this drying process one should apply a cream that is to be freely massaged into the skin for ten to fifteen minutes. This will tone and strengthen the weak muscles. In the morning, the face should be cleansed with another

cream and dried with a soft linen cloth, after which the famous lotion is applied. The effect is to contract the loose, flabby skin, making it smooth and white and reducing extreme redness and blotches. All that is required to complete the toilet is a final dusting of powder.

Cucumbers form an important ingredient in this lotion which has proved to be a wonderful protection against wind and sun, preventing freckles and chapping and the clogging of the pores. The lotion should be used on the neck and hands as many as six times a day, and it may serve for cleansing purposes instead of water. In fact, the particular specialist who makes it believes that at least half the cases of wrinkles are due to the too frequent use of water. He advises applying a lather of the liquid soap once a week in obstinate cases of muddy-looking skins and enlarged pores. This soap should be left on all night and followed by rinsing and drying thoroughly in the morning. After this there should be frequent applications of the cooling lotion throughout the day, to relieve all sense of irritation.

If the above system of treatment is faithfully adhered to, it is said to prevent the skin from becoming old, flabby, or wrinkled and to keep the flesh firm and youthful. The liquid soap may be bought for 65 cents and \$1.25 a bottle; the skin cream for 65 cents and \$1.25 a jar; the cold cream for 65 cents a jar; and the lotion for 85 cents and \$1.60 a bottle.

A DELIGHTFUL PERFUME

Just now, when it is difficult to obtain one's favourite essence from Europe, it is encouraging to learn that a French chemist with his precious oils from over there is distilling a perfume that would please even the most fastidious taste of the true Parisienne. The essence has the aroma of the bouquet combined with that eastern spiciness that distinguishes the French perfume and gives it such lasting qualities. There is, in addition to the essence, which is priced at \$5 a bottle, a delightful toilet water, at \$3 a bottle; a sachet, at \$1 a bottle; and a talcum at 75 cents. Used with discretion, these preparations may complete the toilet of the most fastidious woman.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

CHENEY
Rubaya
The All-Silk Serge

RUBAYA—a silk cloth in a serge weave—with all the practical characteristics required for a cloth dress, and all the lovely draping qualities of a silk. In quality a typical Cheney Silk.

Rubaya—a new American name for a new American silk fabric which should mean as much to the women of America as the serges of Roubaix have meant in the past.

Rubaya—40 inches wide, at shops of the better sort.

CHENEY BROTHERS
NEW YORK

CHENEY
SILKS



A delightful reproduction of an old crystal candlestick with hanging lusters comes in pale shades of glass; \$6. The tin cigarette box and match-box are painted in ivory and black; cigarette box, \$7.50; match-box, \$3.25; set \$10

Janet Beecher, one of the best-liked American actresses, says: "When I saw what a smooth edge Cutex gave my cuticle, how beautifully shaped it made the base of my nails, I bade my maid use it always"

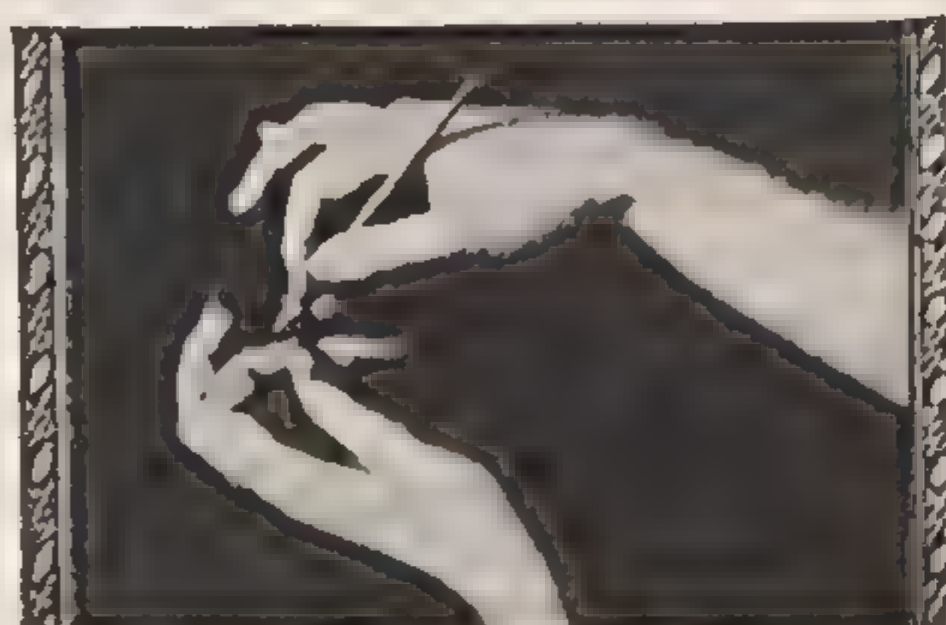


Photo by Underwood and Underwood

Audrey Maple, a favorite with New York playgoers, says: "I have Cutex to thank for a quick, beautiful manicure. Never before has my cuticle been so smooth and even"



Photo by White Studio



When you see how well Cutex makes your nails look, you will never go back to the cutting method



Apply a little Cutex Nail White under the nails. It removes all discolorations



Finish your manicure with Cutex Nail Polish. Give your nails a transparent, lasting finish

Why you must not cut the cuticle

Manicure your nails without cutting.
See how much lovelier they *can* look!

IN manicuring your nails don't cut or trim the cuticle. When you cut the cuticle, it grows tough and ragged. It breaks and forms hang-nails. All around the base of the nail little cracks open upon the tender sensitive skin underneath. The skin about the base of your nails becomes dry and rough—the appearance of your whole hand is ruined.

Knowing the need for a safe and efficient cuticle remover, a specialist worked out the formula for Cutex. Cutex has taken the place of the ruinous knife and scissors. It is absolutely harmless. It will quickly remove surplus cuticle without cutting,

leaving the skin at the base of the nail firm and smooth.

How to manicure without cutting

Wrap a little cotton around the end of an orange stick. Both cotton and orange stick come in the Cutex package. Dip the stick into the bottle and work around the base of the nail, gently pushing back the cuticle. Then carefully rinse off the dead surplus skin with clear water, pushing the cuticle back when drying the hands.

If your skin has the tendency to become dry, rub a little Cutex Cuticle Comfort—a mild soothing cream—around the base of your nails when you go to bed.

Have your first Cutex manicure today. Notice how short a time it takes and what a well-groomed

appearance your nails have.

Cutex, the cuticle remover, comes in 30c, 60c and \$1.25 bottles. Cutex Nail White is 30c. Cutex Nail Polish in cake, paste, powder, liquid or stick form is 30c. Cutex Cuticle Comfort is 30c. If your store hasn't what you want, order direct.

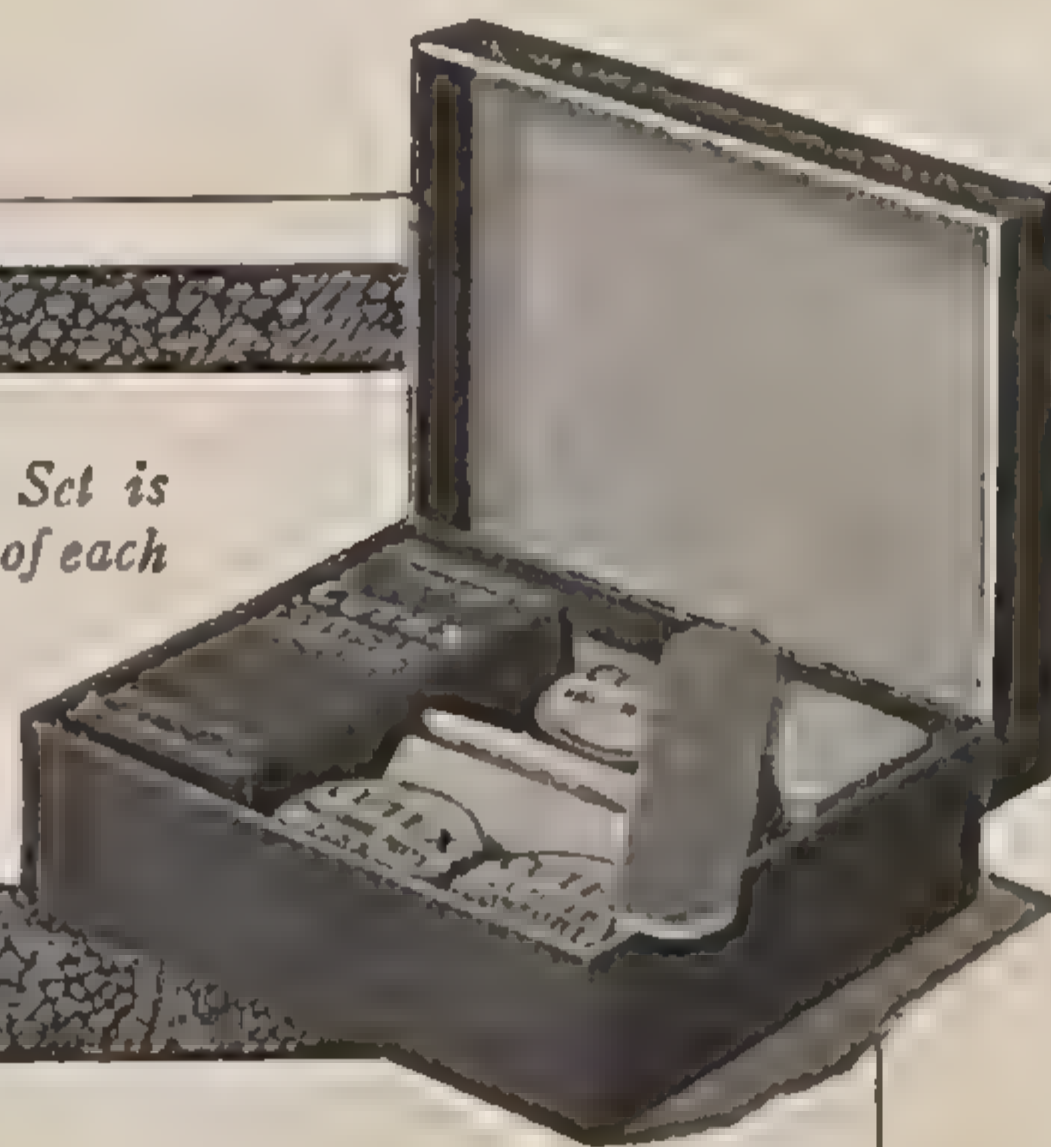
Let us send you this complete manicure set

Mail the coupon today with 15c (10c for the set and 5c for packing and postage) and we will send you a complete Individual Manicure Set, enough for at least six manicures. Send for it today. Address Northam Warren, Dept. 309, 114 West 17th St., New York City.

If you live in Canada, send 15c to MacLean, Benn & Nelson, Limited, Dept. 309, 489 St. Paul Street West, Montreal, for your sample set and get Canadian prices.



This Individual Manicure Set is complete. It contains enough of each Cutex product to give you at least six manicures. Send 15c. for it today.



MAIL COUPON WITH 15c TODAY

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Dept. 309, 114 West 17th Street, New York City

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Importers Designers Makers

J. M. Gidding & Co.

564-566 and 568 Fifth Avenue, 46th and 47th Sts.

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'THE PARIS SHOP OF AMERICA'

*Gidding Fashions Internationally
Correct—forwarded by their
Paris Office or designed in their
own workrooms—are Exclusive and
not shown outside their own
establishments*

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(FUR HEADQUARTERS)PALM BEACH ROYAL POINCIANA GROUNDS
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PARIS 42 RUE DE PARADIS

GOWNS
WRAPS
SUITS
COATS
BLOUSES



FURS
MILLINERY

*This season when so few American
Representatives are abroad, it is a
noteworthy fact that the Gidding
Foreign Office has known no inter-
ruption on account of the war, and
their Fashions will be more uniquely
individual than ever.*

"BUT surely Madame has not forgotten the cheese; one must always complete a meal with cheese, 'pour dégraisser les dents.'" Thus the maid admonishes her mistress who is not versed in French dietetics.

Long before there was any consideration of this matter or any need of Food Conservation, the French had realized the importance of cheese as a food and had made it a principal part of their diet. There is an erroneous impression that French cooking represents all that is rich and consequently indigestible, but this is a libel on a cuisine that is wonderfully well adjusted for nourishing and for promoting a good digestion. And cheese is one of the secrets of its success. A scientific balance in the choice of foods, careful preparation, and tempting setting and service, makes a French repast an ideal one, especially as there is an unwritten law among the French that neither business nor unpleasant subjects shall be discussed at table. But to return to cheese, which forms such an important part of the déjeuner à la fourchette, besides being used in so many dishes, there is one French restaurant in New York that is noted for the perfection of its macaroni, potatoes, and cauliflower served au gratin, and Madame at the desk informs one that the secret is to use plenty of cheese,—the older, the better.

Now that Washington encourages us to use as much milk as possible, the wise housekeeper naturally turns her thoughts to converting some of the milk into cheese and especially into the various forms of cream and cottage cheese, so nutritious and refreshing in the summer. The famous Oscar, of the Waldorf, gives some excellent suggestions for making or combining cheese. These recipes may be of help to the housekeeper who plans her meals on a basis that will be of the greatest benefit to her household and to her country, as well.

COTTAGE CHEESE

Pour some boiling water into a pan of clotted sour milk. Stir, pour into a colander, add a little cold water, salt, and work to a very fine consistency. To make a richer cheese, put equal parts of buttermilk and thick milk into a kettle over the fire, heat the mixture until it is nearly ready to boil, pour into a linen bag, and let it drain until the next day. Then remove, salt, and add a little cream or butter, according to whether it is thick or thin. Make up into balls the size of an orange.

POUNDED CHEESE

Chop about one pound of good dry cheese, place it in a mortar with three or four ounces of butter, and pound to a smooth paste. Mix with it one teaspoonful of black pepper. Stir one wine-glass of sherry into the mixture. Next, cut some slices of bread about a quarter of an inch in thickness, slicing each piece into halves, lengthwise; spread the cheese mixture over bread, and sprinkle a little cayenne pepper over each piece. Arrange on a dish over which an ornamental paper or a folded napkin has been placed and serve. The cheese mixture can be kept in a cool place for several days if pressed down into jars and covered securely with waxed paper.

"STROHL" CHEESE

Rub together six ounces of butter and six ounces of flour and add six ounces of

grated Parmesan cheese and a small quantity of cayenne pepper. After this is well mixed, add the yolks of three eggs and one tablespoonful of pure cream, working all together thoroughly. Roll the paste out thin, divide it into strips about five inches long, put these on a baking sheet, and bake in a brisk oven. When they are done, place them on a dish covered with a folded napkin and serve while still hot.

CHEESE AND NUTS

Mary Swartz Rose, in "Everyday Foods in War Time," suggests a change in the serving of cottage cheese by combining it with nuts. This is a delicious mixture. The recipe is as follows. Mix one cup of cottage cheese with one cup of ground nuts (use those locally grown), one cup of stale bread-crumbs, the juice of half a lemon, one teaspoonful of salt, and one-quarter teaspoonful of pepper. Cook until tender two tablespoons of chopped onion in one tablespoonful of oleomargarine, meat drippings, or vegetable oil with a little water. Add to the first mixture the onion and sufficient water or meat stock to moisten. Mix well, pour into a baking dish, and brown in the oven.

Mrs. Norton's Cook Book suggests some delicious savouries. A "Cream Cheese Piquant" is particularly popular with the men of the family.

CREAM CHEESE PIQUANT

Season and soften one package of cream cheese with a tablespoonful of catsup, a teaspoonful of onion juice, a teaspoonful of Worcestershire sauce, a saltspoonful of sugar, a dessertspoonful of pâté de foies gras, three olives, and the heart of a stalk of celery finely chopped. Roll into a good-sized cylinder, chill, and serve in slices.

Mrs. Norton also gives the following simple directions for making cheese straws, which make a delicious addition to an afternoon tea. Cream together two ounces of butter or butter substitute, two ounces of flour, two ounces of bread-crumbs, two ounces of grated cheese, and a saltspoonful of salt and one of pepper. Roll fairly thin, cut in finger strips, and bake on white paper in a fairly hot oven.

WELSH RAREBIT

An excellent recipe, also from Mrs. Norton, for welsh rarebit is as follows: shave into thin strips or slices two cups of rich dairy cheese. Put into a saucepan with enough ale or beer to moisten but not to make it thin when the mixture is melted. Add a small lump of butter and stir continuously, one way, until perfectly melted. Then add a saltspoonful of salt and one of pepper and a teaspoonful of English mustard. When all is melted take from the fire; add an egg, well beaten, stir carefully, pour over buttered toast on hot plates, and serve.

TUTTI FRUTTI CHEESE

Mrs. Norton suggests the following Tutti Frutti cheese to serve with a fruit salad. Use one cream cheese, soften with a teaspoonful of preserved ginger syrup, a teaspoonful of sherry, and a little sweet cream. Chop very fine one maraschino fig, six cherries, one marron glacé, a strip of candied lemon peel, and three dry macaroons. Form into a smooth paste, spread thickly on oval crackers, and put a cherry on the top of each one. This makes a very delicious novelty.

The Inviting Allurement at the Hampton Shops

THAT grateful mingling of the becoming and dignified which so surely stamps the well-arranged rooms of Georgian times with their lofty windows and discreet draperies, their paneled walls and classically devised mantels, gives worthy suggestions to us of later days.

The admitted ascendancy of the Hampton Shops in all that makes for fitness in interior embellishment is due, in no small measure, to the wise selection of the Furniture here to be seen—the boxed-fronted Cabinets of painted Satinwood, the rich-toned Mahogany Chairs, Chaises-longues and Tables with their hint of Chinese influence—as well as the other enticing examples so allusively grouped in its many Galleries.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York



Decoration

Antiquities

Furniture



MOTOR NOTES

VIVAUDOU

CREATOR OF

Lady Mary

TALC FACE POWDER CREAM

35¢

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For the careful woman—
A distinctive fragrance
in packaging of
unusual beauty.



Send 15c to Vivaudou (Dept. 21, Times Bldg., New York,
or if you live in Canada, to Vivaudou, 344 St. Paul St. West,
Montreal) for a generous sample of Lady Mary Extract

VIVAUDOU
PARIS NEW YORK

VIVAUDOU'S LATEST CREATION "POUR LA FRANCE"

FOR the woman motorist, one of the real essentials of enjoyment is driving comfort. This all-important desideratum can not be secured unless the relation between the pedals and the driver's seat is suited to the particular height and length of limb of the driver. It is quite impossible to drive a car which does not fit one, with any degree of comfort. However, it is obviously impossible, in most cases, to secure an automobile which exactly meets these requirements, as it comes from the factory. It certainly is impossible to secure one which will be equally suitable for two members of a family, one of whom is tall and the other short. Various methods have been tried to overcome this difficulty. Adjustable driving seats are found in a number of the more carefully designed cars. The seat is mounted upon a track and can be moved backward and forward at will, and then locked in the desired position. This method is, of course, very satisfactory, but such an installation is not found in the majority of cars. In cases in which the driving seat is rigid and in a fixed position, it becomes necessary to reach the desired end in some other manner. This has been done by making the pedals themselves adjustable. Several different types of adjustable pedals can now be obtained. In some cases a whole new pedal has to be fitted; in others, the adjustment is effected by an attachment to the existing pedal. With one of the devices of this kind the pedals can be extended three and a half inches to suit all lengths of leg, assuring driving comfort and ease of operation, which really means safety. By means of an adjustable arm, the pedals can be lengthened or shortened at will. This attachment can be mounted on the car without the use of any tools and without any elaborate operation. Pedals of this character unquestionably mark a great improvement over the crude method of adapting a long car for a short person by providing a thick and uncomfortable cushion at the back of the front seat, which crowds its occupant towards the edge of the seat and too close to the steering wheel.

A NEW TYPE OF FOOT-REST

If one has any long distances to cover in a day, the foot which operates the accelerator is apt to be rather tired by the end of the journey. Constant varying of pressure on the accelerator pedal means a good deal of exercise and strain for the instep and ankle, especially when roads are rough and one is constantly on guard to prevent the sudden unintentional pressures due to bumps which result in jumpy and jerky driving, uncomfortable for the passengers and bad for the mechanism. To prevent such undesirable occurrences and to take the strain from the foot and ankle in long runs, the Stanwood Equipment Company makes a very useful foot-rest. This type of rest, which bolts to the floor board has a rubber roller on which the sole of the shoe, just below the instep, rests, while the heel rests solidly on the floor board, and the ball of the foot is on the accelerator. A slight tipping forward of the foot results in an even and easy acceleration, while all the strain of holding up the toe is taken off by the foot-rest itself.

Another interesting type of accelerator foot-rest consists of a heel plate of metal attached to a long tongue which extends out under the instep. This device, made by the General Appliance Company, is hinged just under the heel. It permits very delicate as well as accurate acceleration. With a device of this kind, it is not only possible to finish a day's run in much fresher condition than without it, but a more constant and even flow of power to the car

is probable, resulting in gasoline economy and the saving of wear and tear.

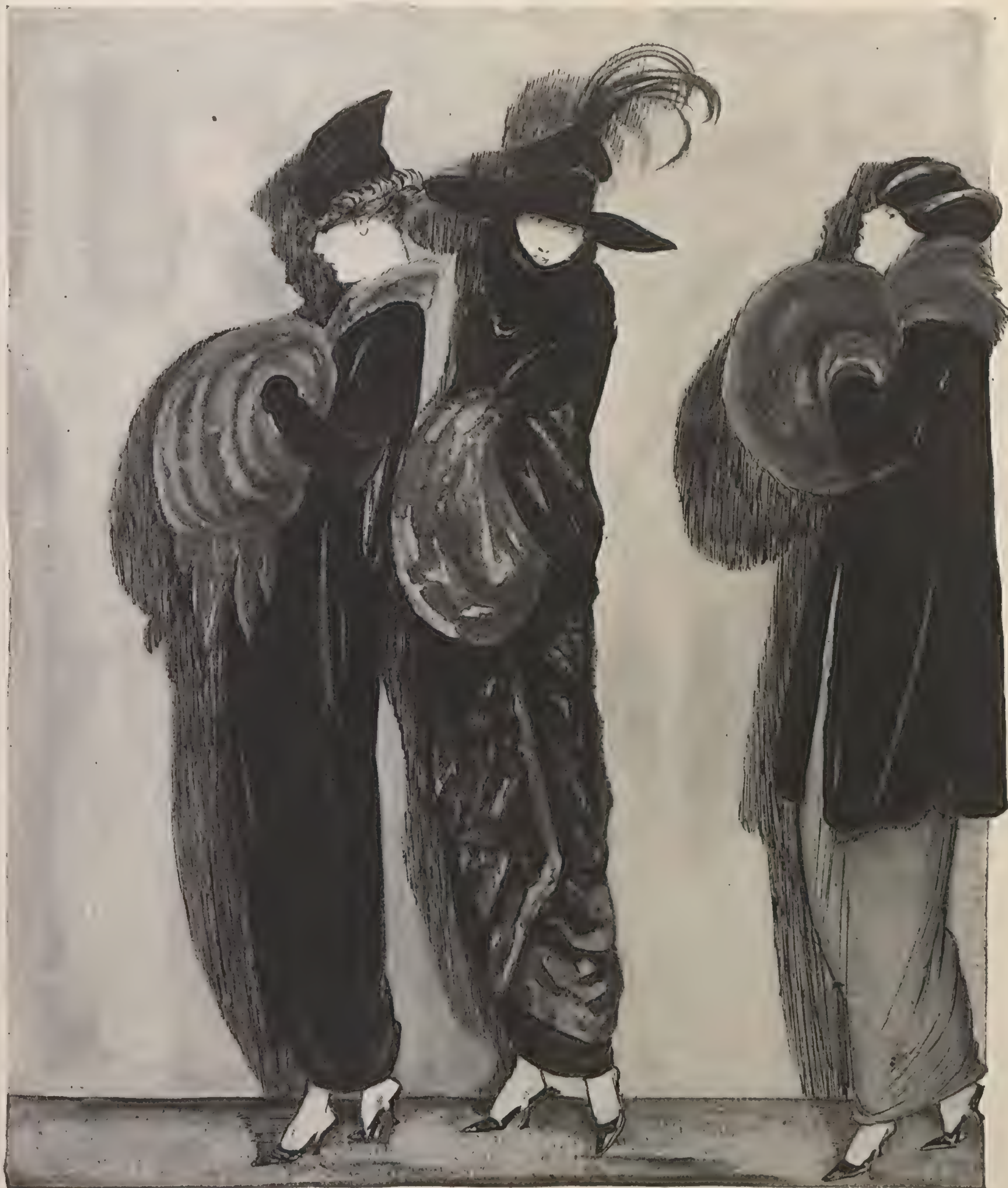
The motor car, as we know it to-day, is so highly perfected as to mechanism that much of the attention of the designers is necessarily turned toward minor improvements in appearance and toward what might be called the details of utility. The parts of the motor which are most subjected to unusual wear by constant service are the running boards, just below the doors, and the floor boards, back of the accelerator pedal. To meet this condition ingenious accessories have been devised, made by the Stanwood Equipment Company. They are metal pads or plates with rubber strips vulcanized to the metal. Broad plates of this kind can be obtained to mount on the running boards where they add to the appearance of the car, assure one's footing, and serve somewhat the purpose of a door mat. A narrower plate of the same kind gives a firm foundation for the heel when mounted on the floor board below the accelerator. They are small things in themselves, but add not a little to the useful comfort of the car.

TO PROTECT THE CAR DOOR

Another part of the touring car or run-about which is subjected to a good deal of wear is the top of the door. One's instinctive action in getting into the car is to grasp the top of the door with the hand and shut it smartly. In a comparatively short time this leads to the marring of the finish at this point, and worn or soiled door tops go a long way toward making a new car look old. When a car has been newly polished, finger marks are plainly visible on the bright surface. Leather pads which cover just this part of the door are now a part of the equipment of a number of touring cars and roadsters, but for those cars in which this is not the case, they may be obtained separately. These pads are made over sheets of metal of a character which is easily bent to conform exactly to the shape of the door molding. They are made of leather of various grain and colours to harmonize with the upholstery of the car, and may be had in finishes such as pig skin, seal grain, or patent leather. The prices are from sixty cents to \$1.50 each.

One of the most inconvenient things that can happen to a motorist at night is to have a headlight or tail lamp bulb suddenly wink out. Usually it happens that one's left hand headlight—the most important one, of course, when passing on-coming cars—performs this exasperating trick in the open country far from any garage, or that the first knowledge which one has of a darkened tail lamp is the gruff complaint of the traffic policeman. The worst thing about such a situation is that it is not always possible to secure a bulb of the proper voltage or size at the first stopping place. The electric systems of automobiles call for different lamps, and a complete stock is seldom on hand at the nearest garage or supply station. For these reasons it is common sense to carry with one a complete set of bulbs to fit all the lamps on the car. No experienced motorist would think of going far without some spare tires, but a vast majority of drivers give little heed to their lamp equipment and sail blithely forth on the road at night with nothing with which to make a replacement. It is uncomfortable and difficult to carry loose electric bulbs in one's tool kit or under the seats, but special containers have now been made by the manufacturers of the better types of automobile lamps and also by accessory makers. These lamp boxes have sockets in which the bulbs of various sizes sit firmly so that they will not suffer in any way from the jars or bumps

(Continued on page 88)



© Stein & Blaine

J. M. A. Steinmetz

We are now at home in our new establishment; our autumn and winter models designed by Miss E. M. A. Steinmetz are awaiting your inspection. Among them is this velvet dress banded with Russian sable, having a sable muff to further enhance the charm. And of Hudson seal and mole is the cape that wraps about one in alluring folds, while for the busiest hours of the day is a short coat with collar and muff of squirrel.

Stein & Blaine

13 and 15 West 57th Street

New York

MOTOR NOTES

(Continued from page 86)

of the road. These convenient accessories may be obtained from the General Electric Company. Such a spare kit stocked with a supply of new lamps, will cause one to congratulate himself on foresight when a light burns out on the road.

As has been indicated in these pages heretofore, it is now possible to make an automobile camping trip with a good deal of comfort as to housing and bedding. Great improvements have also been made in the other camp equipment for motorists. One of the articles which will add greatly to the pleasure of a trip through the woods or in the mountains is a folding stove which uses gasoline for fuel, made by the American Gas Machine Company. It folds very compactly, the size when folded being only $14\frac{1}{2}$ x 8 x $3\frac{1}{2}$ inches. It is in a steel case

which prevents loss and breakage. There are two burners, and an oven may be added if desired. It makes it possible to have a hot meal at any time by the roadside, with a minimum of inconvenience.

Roadside cooking by motor car has been brought to a very high point of efficiency in one of the automobiles which is distinguished from its fellow cars by electric or magnetic transmission. In this car a storage battery of unusual size and capacity is carried, and included in the equipment is an electric stove which can be attached to a base plug on the running board. It draws its heat from the battery, and this device, made by the Owen Magnetic, makes the heating of coffee or the preparation of simple dishes remarkably easy.

NOBLESSE OBLIGE

AS the war progresses, the activities for the welfare of our defenders broadens in every direction, but it has remained for our own Government to assume the greatest responsibility in relief measures. It is now concerned with the administration of the Military and Naval Insurance Act, the aims of which are to ensure a reasonable measure of protection to the families of our defenders. As a result, over one million of our fighting forces are now ensured through the Government, and over eight billions of dollars have been taken out in policies. It is estimated that the amount will go to twenty billions, for at all the cantonments military commanders are instructing the men in our young National Army in the purposes of the new law, and naval commanders are everywhere acquainting their enlisted men with the outstanding features in their relation to the women and children—the dependents of our defenders.

The Government policies replace as far as possible the cost of war, which as the result of the conscription act, took away the ensurability of the man in service. If he was not previously ensured, the cost would now be prohibitive. But the Government without further examination, ensures the men at all hazards and at less than peace rates. The lowest paid man in the Army or Navy is able to take out the maximum amount of Government insurance—ten thousand dollars. These policies, no matter what the amount may be, ten thousand or under, mature not only when a man dies, but the moment that he becomes totally disabled, no matter how or when the casualty occurs. This insurance is paid out in monthly installments to the beneficiaries.

Besides the insurance protection, there are the monthly compulsory allotments and allowances and compensation. The dependents of our young Army are now receiving the full amounts that have been fixed by law. There is pay from two sources, the man in the service who allots through the Government the prescribed sum, according to his pay, and the allowance of the Government in supplementing the family income during the absence of the bread-winner. Thirty dollars a month is the lowest pay in the Army and Navy. A private is not, however, required to give more than half his pay, but the Government not only makes an allowance of fifteen dollars monthly—in addition to the man's fifteen, but increases the amount per capita for each child. The man's allotment to his family is a recognized obligation by the Government, which shares the obligation. In the cases of the non-commissioned officers who receive one hundred dollars monthly and who may have dependents to the number of five, for

example,—a wife and four children—the Government allowance is forty-two dollars and fifty cents monthly, while the man's allotment to his family is fixed by law and must equal what the Government gives.

In the question of compensation for injuries, the Government increases its amount in accordance with the status of the family, which may vary from month to month. In the case of blindness or the loss of legs and arms—a total bed-ridden disability—the compensation is one hundred dollars monthly and is to be supplemented by Governmental medical and surgical treatment. All of the provisions are more liberal than ever before, and for privates and non-commissioned officers are more liberal than the pensions of any other country.

The entire plan lifts the question of Government service from the old niche which it has long occupied. The pension system came down from the Revolutionary War, although the Continental Congress was unable to fulfill its obligations. Successive laws and various modifications have followed. But the new law revolutionizes things.

The administration of the law has revealed an interesting social psychology. Now that our fighting forces understand that although they are serving the country patriotically, their dependents need not ask aid of the Government, they see the future very differently, the future when the heroes of this war will be spared the necessity of asking for service pensions. The American fighter, too, in France, by reason of the new law, is beginning to look at money from the French viewpoint, which is very different from the American. As brothers in arms to the English and French, who get very little pay, the men from America, even after the monthly allotment is made to their families, have more spending money than the entire pay of any of their comrades. In ordinary times, a franc, to a French peasant, is as big as a dollar; at present, it is more than a dollar. When an American soldier, with too much spending money, is tempted to throw away a dollar, he throws away nearly six francs, and that is a great deal of money in the France of to-day. And extravagance on the part of our men raises the price of supplies, and not only that, it endangers the morale of the Army. In substance and in effect, the new law is considered far-reaching, and in France and at our cantonments and large posts its essential purposes are being more and more understood. The War Risk Insurance has given a dignity to patriotic service that will survive long after the war when the stress and strain of the present conflict shall be viewed in retrospect.



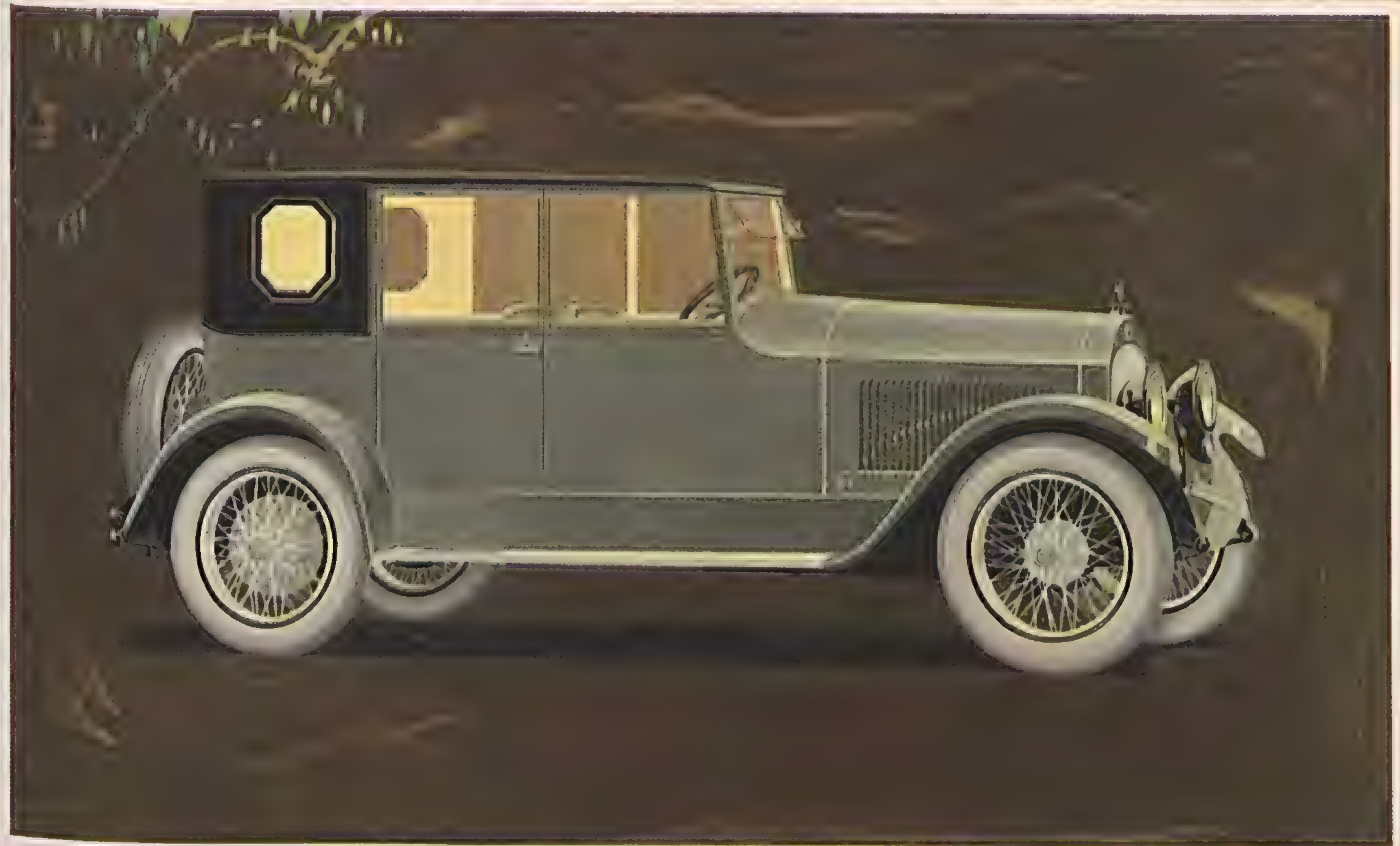
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We are all settled in our new home at 13 and 15 West 57th Street! Do come and see us soon. It is a wondrous place filled with frocks and furs inspired by needs of wartime, and there are spacious daylight rooms where fitters of super-excellence simplify fittings with their magical touch and speed.

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New York



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THE NESTLÉ Permanent Hair Wave



"The cat was let out of the sack" as the saying goes in a recent patent law suit (Nestlé versus Frederic). In this case the defendant had been supplying from New York hairdressers all over the U. S. with "Patented Permanent Waving machines" and a "Steaming Process."

In examination the defendant (Frederic) admitted that he had no experience whatsoever in permanent waving when he sold his machines with his so-called "Steaming process" to hairdressers. It was also admitted by this man that he had "NO STEAMING PROCESS" but actually deposited chemicals on the hair before he "boiled it".

Compare that with another occurrence of recent date. Nestlé's wanted to advertise their Home-outfit for permanent waving in "Good Housekeeping". No, Good Housekeeping said. Permanent waving is bad and we can see that you do what all the others do. However we protested and said that this was not so and they investigated. We proved that we had the Real Steaming Process and could not possibly injure the most delicate hair. The investigators were surprised and delighted at the results, wondering only why people could possibly put up with the bad principles of lotions, flannels and "Steam pads". They bleach and bulge the hairshafts and reduce its flexibility.

If you have no certified Nestlé-waver in your neighborhood write for our Home-outfit and have a friend wave your hair. Price \$15.00. Over 4,000 are in use.

Our "Toilet Wonder" the Nestol comb here illustrated is the latest of the many Nestlé Inventions and after the Permanent Wave undoubtedly the most successful. It is useful in every home as a rapid "water-waver". Price \$2.00 and \$2.50.

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McKay, Miss M.	166 Geary St.	San Francisco, Cal.
Harris, Mrs. Mabel M.	1534 Second Ave.	Seattle, Washington
(The May Holland Hair Shop)		
Weiler, Mr. A.	357 S. Salina St.	Syracuse, N. Y.
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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. F. C.—With a filet lace-trimmed and embroidered table-cloth, what size and kind of napkins are used? Are a scalloped table-cloth and twenty-four-inch napkins to match suited to a formal dinner? Is it imperative to have a monogram of two or three letters for the linen? An old English letter has been used on the silver. What is a pretty way of arranging a tea-wagon?

Ans.—With a fancy table-cloth, there should be napkins to match, but they are frequently of a smaller size than the large damask table-napkins. For a dinner, the twenty-four-inch napkins to match the scalloped cloth are correct. It is not imperative to have a monogram of two or three letters; an initial is often used. The marking on the linen is preferably the same as that used on the silver. A tea-wagon is a merely practical thing and is wheeled in just before tea is served. It may be made attractive, of course, by having a linen or lace cover and silver and china above reproach. Flowers or decorations of any kind, for which there is no room, are most inappropriate.

Mrs. J. H.—Is it good form for a man to wear a top hat with a Tuxedo?

Ans.—It is not considered good form for a man to wear a top hat with a Tuxedo. Although some men have fallen into the habit, it is not correct.

Mrs. K. S. R.—In acknowledging a wedding invitation from slight acquaintances, what cards should one enclose, and should they be sent to the bride and groom and to the bride's parents, as well?

Ans.—In acknowledging a wedding invitation it is correct to send two of one's husband's cards and one of one's own to those in whose name the invitation is sent, and it is also very gracious to send the same to the bride and groom.

Miss E. D. M.—Are "cream soup

plates," which are now shown and which resemble bouillon cups but are broader and flatter, correct, or are old-fashioned soup plates in better taste? Should clear soup be served in these "cream soup plates," or should bouillon cups be used?

Ans.—The "cream soup plates" sound very attractive and unusual and are perfectly practical for soups of all kinds—clear as well as thick. For formal dinners, to-day, a great many people still use the soup plates, but it is a matter of taste.

Miss A. F. H.—When an engagement has been broken, should the fact be announced or merely told to intimate friends, and should all gifts be returned?

Ans.—It is usual to return all the gifts that one possible can, particularly presents of any value. Naturally the ring, photographs, and letters are returned. The fact that an engagement has been broken should simply be told to intimate friends who will tell other acquaintances, if they are requested to do so, thus saving a great deal of embarrassment.

Miss H. T.—Is it good form to enclose an at-home card in an announcement when the groom is a Reserve officer and stationed at a cantonment?

Ans.—We see no objection to a bride enclosing her at-home card, even if her husband is away in service, provided that some other member of her family or older married woman assists her in receiving on those days. It seems the only gracious thing to do to friends who attended her wedding and perhaps sent gifts.

Miss M. C. S.—When the bouillon cups are removed from the table, is it correct to leave the service plates until the next course is served or should the service plates be removed with the bouillon cups and fresh service plates be placed before each guest?

Ans.—When the soup course is finished, the service plates should be removed and replaced by clean ones. It is often the custom to pass hors d'œuvres such as celery and olives, as the next course. After this, these plates are replaced by hot ones for the fish.

Miss A. P.—What is the correct form of acknowledgment for letters of sympathy sent at the time of a bereavement? Should mourning stationery be used?

Ans.—One can now have cards engraved to be sent in answer to all letters of any kind sent out at the time of a bereavement. This simplifies the task of having to write to every one. The wording is as follows:

Mrs. Buchanan and family
gratefully acknowledge
your kind expression of sympathy.

If cards are not used, the following type of letter should be sent:

Dear Mrs. McLean:

We deeply appreciate your sympathy at this sad time, and wish to express our gratitude to you and Mr. McLean for attending the services held for our dear brother.

With sincere thanks,
MARGARET BUCHANAN.

There is a great tendency to lighten mourning as much as possible now, so that some really conservative people, while they wear black, use only plain white paper; but if one prefers, one may use a very narrow black border. This is a matter of personal preference.



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No. 2669



No. 2685



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Satin  *Francaise*

Navy, brown, black, taupe.

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WHITE CAPS AND RED CROSSES

(Continued from page 6.)

was in and the first egg was out and I knew I was doing something for those wonderful boys myself—something I wasn't paid to do—something nobody else did—"

What wouldn't we give, we behind-the-seas watchers, to have the chance to fry a few of those eggs or even pay for them? What wouldn't we give to be able to get coffee in the middle of the ghastly night for the big curly-headed boy—he was only seventeen—who broke down and cried for his mother when he knew they couldn't save his leg? Those last letters, too, and the photographs that they keep under their poor pillows . . . Yet these things, eggs, and coffee, and letter-writing, and listening to choked confidences—these are only the seldom-mentioned extras in the nurse's life. The real service is deeper, and bigger, and harder to talk about. It goes down to the roots of a man's life and up to the heights of his sacrifice. But we—we are civilians, laywomen. We are like the Foolish Virgins in their poor useless finery, who beat with bare hands on the gates when it was too late. France is not for us.

YOU'RE WANTED IN THE RED CROSS DRIVE

Isn't it? The Red Cross says it is. In the tremendous drive for twenty-five thousand nurses before January, 1919, we have a part, says the Red Cross, every one of us. It won't lead to a parade down any wide cheer-swept sundrenched Avenue, with four hundred snow-white Naval bandmen leading the line and a whole city waiting bareheaded on the jammed sidewalks. But it won't be any the less heroic for all that, if it's our part, our very own little personal bit of Red Cross nursing service.

The drive, you see, is taken up under four divisions. The first, aiming to secure twenty-five thousand nurses for the Army, is in everybody's mouth and on everybody's newspaper bulletin board. The second, the enlisting in the Home Defense guard of nurses unfit for foreign service, hasn't been spoken of as frequently. The third, the securing of recruits to go into the hospitals as plain privates, servants of the state who must study for three years before they will graduate, is attracting thousands of girls and women between the ages of twenty-one and thirty-five. Perhaps it has attracted you. But the last division, the conservation of the existing nursing force by educating the public to utilize hospitals as far as possible and to do without private nurses except in the face of critical illness, is perhaps the most generally important of the four, and in this division we may all enroll ourselves.

THERE AREN'T ENOUGH NURSES

In fact, if we refuse to recognize and take part in this new form of self-denial, if we insist on having the service that we have the money to buy, our men at the front will undoubtedly suffer. For, on the authority of the Surgeon-General's office, there are not enough nurses to go round. When America entered the war, a little more than a year ago, four hundred and fifty-two officers and seven thousand enlisted men made up the American medical corps. There was also an Army nursing corps of some nine hundred women. To-day, for every officer of the pre-war medical corps there are five; for every enlisted man, fifteen; for every nurse, thirteen. All of these are actually on duty in the hospitals in America and France. And this is only just a beginning. In England two hundred thousand wounded men have streamed through the packed hospitals in a single breathless week. If the American Army grows as is anticipated and if the American man is to receive as

has been promised, the best attention ever given a soldier, the Red Cross estimate of twenty-five thousand nurses by January, 1919, is certainly not excessive.

ONE NURSE IN FOUR FOR THE ARMY

The nursing profession has never been over-crowded. The demand for public health nurses, school, store, factory, settlement nurses, specialists in every branch of the profession, institutional nurses, private nurses, is increasing every year. And yet, out of a little more than one hundred thousand trained women—counting this year's graduation class—the Red Cross demands twenty-five thousand for the Army, one nurse in four. No matter how we may dislike mathematics, we can see, that, without serious readjustment, it simply can't be done. But General Gorgas, for the Army, says that it has to be done; Miss Delano, for the Red Cross, says that it will be done; and both the Army and the Red Cross have a fashion of finishing what they set out to do.

There are at present over fifty thousand women who have taken the Red Cross course in Elementary Hygiene and Home Care of the Sick, with its fifteen helpful lessons. Many of these have supplemented the theoretical work with the prescribed short hospital experience. A few are grieved to the soul because General Gorgas doesn't send them to France by the next boat. A small number, it is true, have gone over at their own expense to help care for refugees. But, in the main, these women realize that if they mean to be of use, their field is going to be right here at home, and, in most cases, among the members of their own immediate families.

THE AMATEUR NURSE IN DEMAND

In many hospitals it is becoming the custom to say to the nearest relative of a patient who isn't very sick, "You will report here at two o'clock, won't you, and remain with your friend till five, while your nurse gets a little rest? You mustn't talk to her—just sit here by her side. If you need anything, call the ward nurse."

As a rule, the patient and the assisting relative recognize the need for the request and there is no trouble, but once in a while the hospital catches a Tartar like the New York man whom Colonel Winford Smith of the Surgeon-General's office tells about. This man went to Johns Hopkins and stayed one hour. He wouldn't stay any longer because he couldn't have the two special nurses he asked for. The doctors had told him he didn't need them, but, because he could afford to pay for them and yet wasn't allowed to do so, he took the next train back to New York. Mr. Hoover had taught that man not to eat beefsteak, but he couldn't see General Gorgas' argument about nurses. It may be that before the war is over we will have not only meat cards and bread cards, but nurse cards, too. In the meantime, the fifty thousand Red Cross graduates in Elementary Hygiene form a nucleus of women ready to conserve by assisting or even by substituting for nurses in their own homes.

There are nurses, however,—hundreds, perhaps thousands, of them—who for various reasons are unable to qualify for foreign service and yet are willing to devote their whole time, or a part of their time, to work at home. These nurses are enrolling in the Home Defense section, and a large number of the eleven hundred women now teaching the Elementary Hygiene classes are drawn from this source. Later on, it is thought, some of these nurses will help to form a body of community workers whose ser-

(Continued on page 92)

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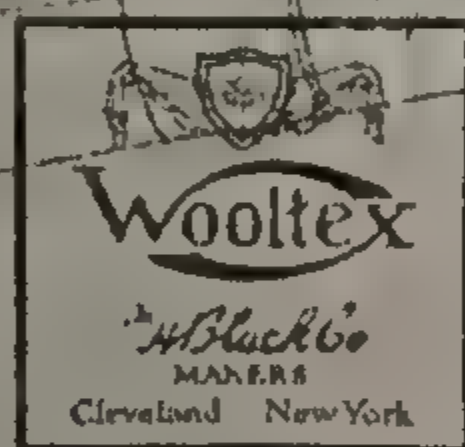
Exclusive footwear for Women.





(Left)—A new and assured suit style for street wear this Fall. Slender in effect. Collar and cuffs of Beaver Nutria. Note how the Beaver Nutria trimming down the front gives special distinction to this simple model. Made of rich Duvet de Laine in black, navy, monoco, maduro and other wanted shades. Price is very moderate. No. 5125.

(Right)—The correct Wooltex sport-type suit for Fall. Youthful and becoming on nearly all figures. Gibson pleated back. Snug Winter collar. Made of heavy-weight all-wool Velour de Laine in twilight, maduro, bison, burgundy or prunella color. Unusual suit at its price. No. 5010.



NOW, with the first flush of Fall styles in the stores and enthusiasm high, even the discriminating woman may be tempted to buy for *first appearance alone*—to forget for a moment to question whether the coat or suit will keep its smartness *all season*. We believe every woman who takes her coat and suit purchase seriously should see and understand the work of the Wooltex Tailors—the authentic designing, the thorough tailoring, the pure fabrics. Today in the great metropolitan cities and hundreds of other cities there are prominent stores, "The Stores That Sell Wooltex," ready to show you the charming Wooltex creations for Fall. If you cannot find the Wooltex Store in your city, write us for a complimentary copy of "The Tailored Woman" a fashion magazine showing many new Wooltex models.

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Embodying the same
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Early Orders Advisable
to anticipate the ever-
increasing shortage
in materials.

GOWNS SUITS WRAPS COATS FURS

WHITE CAPS AND RED CROSSES

(Continued from page 90)

vices may be drawn on by the public.

Mrs. A., perhaps, is making a satisfactory recovery after a slight operation; Mrs. B. is down with *la grippe*; the C.'s baby who, until recently, had never breathed a nurseless breath in all his thirteen months of existence, has a slight digestive disturbance. One of these three patients really needs a nurse. The other two think they do. Miss D., while a most capable graduate, can't pass the Army's physical examination, but she is amply able to care for the whole three cases under the orders of Dr. E. Miss F. and Miss G. are therefore freed for French service through the public-spiritedness of the other five residents of Alphabetville who long ago gave up butlers and chauffeurs and furnace men, along with white bread and roast beef.

RECRUITS ARE NEEDED FOR THE HOSPITALS

But no amount of elderly self-denial alone can solve this vexed problem. To take twenty-five thousand nurses out of civil life in one year would be a very dangerous experiment, if the takers weren't replacing them at the bottom of the three year course by big-souled, big-visioned recruits. And, as we've said, the Red Cross is doing just this.

Hundreds of wage-earning girls all over America are looking up from their typewriters and their school desks; hundreds of other girls are sitting in quiet corners of college libraries thinking it out; hundreds of financially independent girls with Red Cross head-dresses are seeing that they could serve better by putting on bandages professionally than they can by just rolling them, once in a careless week; hundreds of older women who are not yet thirty-five are wondering, with a lift of the heart, if perhaps it isn't yet too late.

IT'S NEVER TOO LATE—IF YOU WANT TO

For the girl or the woman with average good health, with no illusions as to the romantic nature of hard work, with the persistence to stick to a three-year course at home no matter who pulls wires and goes over on the next transport—for this girl it is never too late until she reaches the fatal doldrums where she just doesn't want to. She should write the head of the Red Cross Nursing Service for her own division, who will advise her as to registered schools with not too long waiting lists. Some of the smaller hospitals give excellent courses and are not so crowded as the larger and better known institutions in the cities. Then, too, there are great municipal hospitals like the one on Blackwell's Island, New York, where there are never enough recruits to care for the poor, and the old, and the derelicts who demand so much—and get it, since we are not Germans.

"But aren't probationers terribly hard worked in all hospitals?" says Genevieve, with her blue eyes very wide open for objections. She's a good little thing, is Genevieve, but she does so love dancing. And three years, at fifteen dollars a month for incidental expense, with only two hours off every day, and one half day a week—

"Oh, no, that was back in the Dark Ages," the serene blue-uniformed and white-collared Red Cross officer tells her. "In most of the good schools they give them theoretical work only, until they

get accustomed to the hospital—for a month or two at least. Then they go on the wards when they're ready for it."

"But, of course, it's a hard life," Genevieve says, not with a rising inflection, but with the accent of not ill-pleased assurance.

"On the contrary," smiles the older woman, "I've seldom known a girl whose health didn't improve during her training—regular hours, you know, healthful food, careful supervision, a little necessary discipline that the American girl often misses in her own home. Private nursing is undoubtedly hard, but no one needs to go in for that who doesn't choose it when she graduates."

THERE'S NO EXCUSE FOR GENEVIEVE

"But the war would be over before I could serve." This, at least, is surely an incontrovertible statement.

"Oh, no. You begin to serve the minute you enter. You free another nurse. You care for the civilian population, and we're always hearing how important they are."

"Civilians? I don't care much about them. If it were soldiers now—"

Poor little Genevieve, she has walked right into the trap, hasn't she? For that's just what President Wilson and Secretary Baker and General Gorgas thought she'd say, so, to forestall all argument, as well as to accomplish a good many other things that have nothing to do with Genevieve, they started the Army Schools of Nursing—one at Washington and one at Camp Devens in Massachusetts, with others to follow in due course. At these hospitals the pupil nurse will care for soldiers and only soldiers, except for a little postscript on women and children at the end of her course. If the war stops before she is ready for her R.N., provision will be made for her in a civilian hospital. In short, if Genevieve is in any sense fitted for the work, she has no reason for refusing it—no reason that is, that her friends the United States Government and the Red Cross could manage to circumvent.

But perhaps the war may last a good deal more than three years. Perhaps the four hundred snow-white Naval bandsmen or their successors may lead a great many gallant Red Cross parades down Fifth Avenue before Pershing's men come up Unter den Linden, singing the Star Spangled Banner. Perhaps there may be other hospital wards cut in two by midnight bombs—other doctors and nurses burned alive in their red operating rooms—other Edith Cavells with smiling eyes led out to die. The war isn't over. It may be just beginning. In any case, there will be years of reconstruction work to be done even were peace declared to-morrow.

IF GENEVIEVE ENLISTS—WHAT THEN?

If Genevieve goes in at the bottom, she will be in the second reserve next year, if she makes good. Three years from now, if the Huns are not beaten, she will sail down the harbour in a great ship camouflaged with a sunset of mad colour. Her soul will smile and cry and shiver and exult all at once, though the hospital discipline will have taught her not to show it. The home papers will say that she has just joined the American Army and that her parents are proud of her. But she will know that they have postdated that despatch three years.

Note—By Order of the Government, magazines are now non-returnable from news-stands. The only way to get your Vogue is to place a standing order with your news-dealer at least a month in advance.



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This summer it is your duty to "stay off the railroads," for the good and sufficient reason that Uncle Sam needs them. Stick to the highways for both long and short trips—plan an automobile vacation. Do this and you will release a vast amount of equipment for the movement of troops and supplies.

Remember that you are a better business man—a more helpful citizen—because you own a Paige car. Use that car morning noon and night. Call upon its speed and power to meet the demands of these tremendously active days.

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A magnificent Seal Coat, rich and royal in its conception. Collar and deep border of Kolinsky dyed squirrel. Evolving one of the sensationally fashionable RUSSEK Fur Creations for next season.

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FURS PURCHASED NOW STORED WITHOUT CHARGE UNTIL WANTED



A whole dozen drawers are concealed behind the doors of this rosewood chest with its frieze and sculptured medallion of ivory on ebony; designed by Mlle. Cabanel; executed by E. Duru, Paris

WOMAN AS A DECORATOR

By FERNANDE CABANEL

I AM about to chance an aphorism which will seem a paradox. "Just as man knows best how to dress a woman harmoniously, so only a woman knows how to embellish tastefully a man's home." It is really true that a couturière often sees her client at too close a perspective, and so makes of her a mannequin on which to drape chiffons to her heart's content. She imagines her in too narrow a frame, and the result is a conception overloaded with details, amusing enough in themselves, but detracting from the effect of the whole.

A man who designs clothes has quite a different point of view; the symmetry of the feminine figure appeals to him immediately because he is a man, and his whole idea is to dress without dissembling and to envelop without deforming the figure. So he designs something which follows the lines of the figure and which completes them. We have at the present moment several couturiers whose creations, formal or informal, are thoroughly original and invariably harmonious. But like all rules, this one is proved by its exceptions, and I hasten to add that many of the directresses of our most famous fashion houses know how to avoid the feminine fault of fussiness.

On the other hand, woman has the intuition which enables her to make for man a frame in which he feels at home and in which he likes to live. Her insight and observation help her to please a man by flattering his tastes and making him happy by attractive congenial surroundings. How often have we heard it said of a bachelor's house, no matter how splendid or simple,

"A woman's touch is lacking here."

It is only a woman, really, who knows how to arrange the furnishings of a house agreeably. In most cases, a man does not fit his background to his personality. It is perfectly evident that a business man should not have the same frame as an idle and nonchalant dilettante. For one the simple and most practical sort of comfort should be combined with a severe elegance, while for the other there should be secluded corners furnished with deep armchairs for intimate talks, tables within reach of a languid hand to hold a favourite book

or a choice bibelot. The walls of the studio of this type of man should be clothed with library shelves, with here and there an engraving or drawing. I do not claim, naturally, that all these pleasantries of life should be kept from the hard-working business man; that would certainly be most unjust. But they must be furnished to him in some form less conducive to laziness. Order and neatness must be supreme in his house, and when he comes home he must find everything arranged with that in view.

When harmony exists between people and their surroundings, the result is a beauty which is evident to every one. An example of this is a motion picture in America in which it was not so much the scenario which charmed the audience as the happy arrangement of a house which belonged to one of the characters—an eastern dilettante for whom a harmonious setting was made by his rare bibelots, his dark lacquers, his silks, and his mysterious gods, half revealed by shaded lamps. The skill with which this setting was arranged astonished every one, and a true beauty emanated from this harmony. This is the sort of beauty which only a woman knows how to create.

Another point that is very important is the necessity of adapting a house to the period in which one lives. It is undeniable that for more than a century the art of furnishing (and that term includes accessories and ornaments) has been at a deplorable standstill, and an evil has resulted which may be really harmful to creative genius in these lines, the passion for antiques, irrespective of use, quality, or beauty, and especially of those which date from the seventeenth or eighteenth centuries. This fad, often the result of snobbishness and ignorance, threatens to deal a mortal blow to the artist innovators of the present time. For this taste for the antique is often coloured by traditionalism, and hides under an academic and pompous banality which make these amateurs in the art of other years declare that only artists long since dead knew how to make a piece of furniture and decorate it rightly. That this is a

(Continued on page 96)



The War-Work Coiffure

THE American woman is wonderful . . . Cheerfully she dedicates her days to winning the war—rolling bandages, driving motors, operating typewriters, mobilizing food, selling Liberty Bonds. Despite these new activities, evening still finds her as charming and well-groomed as in more leisurely days. Even to her coiffure. How does she keep it so perfect?

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Use Fashionette and you'll need dress your hair but once the day. Your coiffure will finish the evening as trim and beautiful as it began the morning—despite stray winds, mischievous hat-pins, and the wear and tear of active life. Fashionette

keeps every curl and wave in its original effect—the aid indispensable to the smart woman.

Made of finest human hair in every shade. Invisible, specially processed for strength. Self-conforming, cap-shape and all-over styles, each in sanitary envelope. Guaranteed. Sold at best shops.

Colonial Quality
Samstag's  New York



French Couturiers use fabrics from *The Shelton Looms*

This garment made by the well-known house of Georgette, Paris, is made of "Furmoss" plush, produced in the United States, made by The Shelton Looms.

"Furmoss" is a silky plush, approaching the beauty, but without the attending weight of fur. In the present movement to conserve furs and wool, this lustrous material commends itself to women of taste.

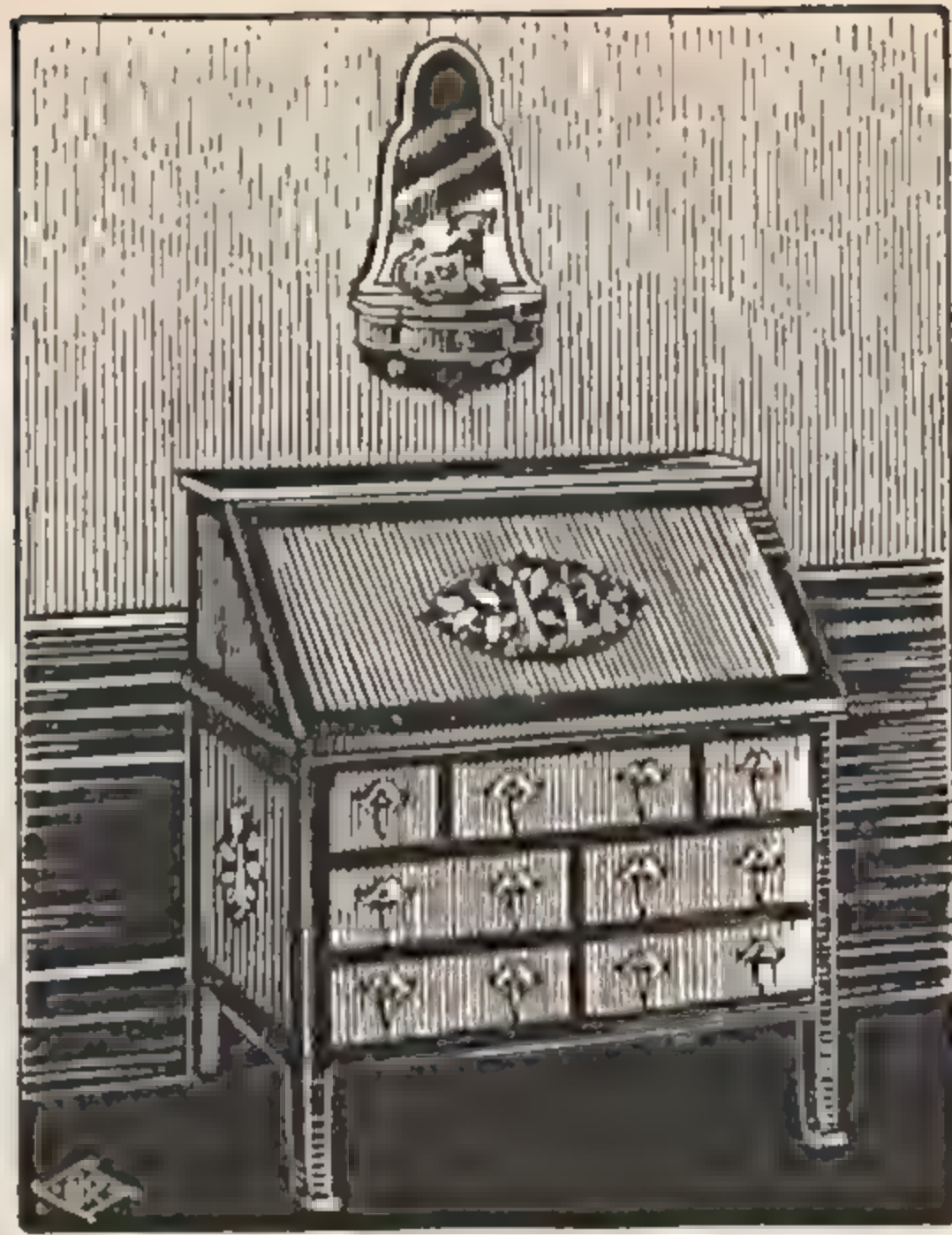
Garments made of this material or trimmed with it, lose nothing in beauty and assist in the development of "American Made" fabrics.

To be assured that you are getting the genuine fabric, recognized as the supreme achievement in fur-plush, ask to see the name stamped on the back of every yard.

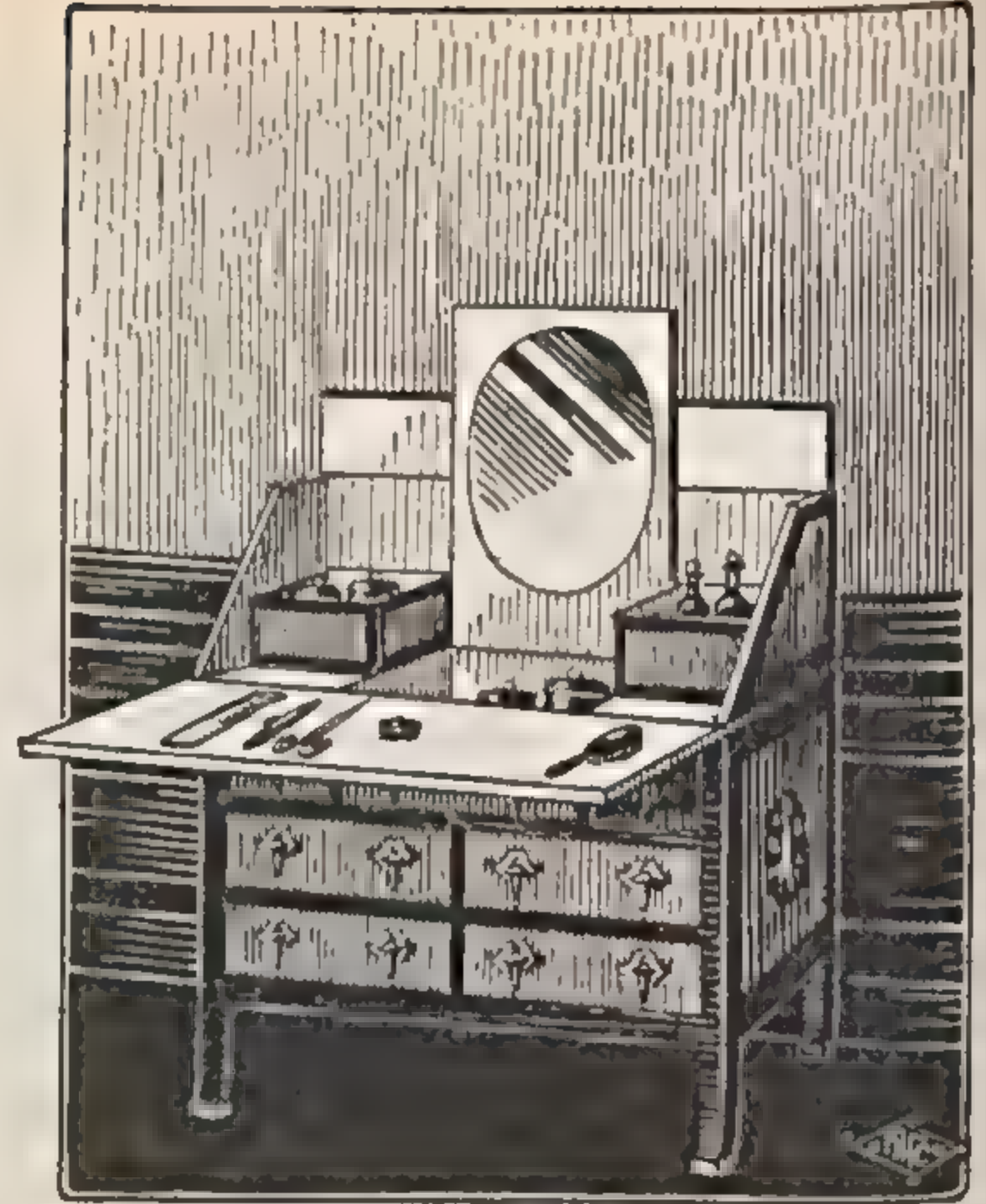
The Shelton Looms

Garments when made up, have a label showing the name in script as above, if the garment is made of the genuine fabric.

Sidney Blumenthal & Co. Inc.
Dept. 54, 395-401 Fourth Avenue, New York



It looks for all the world like a desk, but under its black-lacquered gold-trimmed surface it's really a dressing-table for a business man's use



An unsuspected mirror and a variety of other conveniences appear obligingly when the dressing-table is opened; designed by Mlle. Cabanel

WOMAN AS A DECORATOR

(Continued from page 94)

grave mistake is best proved by the fact that for many years a vast number of imitation antiques have been manufactured; Marie Antoinette armchairs have been put on the market by the hundred, and so successfully have they been concocted that they have given the same artistic pleasure as the originals to those who are mad on the subject of antiques. Our artisans of the present day can make things as well, if not better, than those of by-gone centuries. The honest manufacturers who disliked such trumpery set about making things suggestive of the Renaissance, Régence, Louis XVI, or Empire types, but with only the vaguest of connections with the real styles of those periods. From the resulting fatal uniformity of our houses it became evident that art was in a bad way. We were on the verge of having apartments without originality, the "museum houses" of some rich collector where works of art were accumulated without giving the impression that any one was living among them.

Then the modernists came, and they were worse if possible than the antiquarians, for their main idea was to upset completely the laws of stability and logic. They decided that all harmonious forms were utterly boring and that everything should be destroyed and made over again. Hence the exhibitions the mere memory of which make us shiver with horror, at which furniture was put

on view which had no apparent purpose in life and which recalled the line of the French imagist, "Are you a God, a table, or a bowl?" This strangely contorted furniture gave one the impression that it was suffering from articular rheumatism. The chairs were so unsteady on their three wobbly legs that they offered no inducement to confide one's weight to their care or to lean against the backs which bristled with carving and caught one's clothes. Materials were in raw violent tones where greens and reds and violets struggled painfully with one another. Fortunately these over-elaborations soon died a natural death, and they are now so thoroughly out of style, although of recent date, that they can only be put in a corner of the attic.

But one must not draw the conclusion that ancient art has triumphed over modern. On the contrary, from this madness of the modernists the true artist may see what can be done by uniting old forms with modern execution. It is possible to make something new with lines in proportion and colours harmoniously blended. The modern house depends on a few simple principles: clearness of line, beauty of material, elegance of form, fresh but not violent colouring, and harmony of ornament. By working out this formula one may make a man happy in his home, and it is woman who can be most successful in this gracious and pleasant task.



No piece of furniture could seem more at home in a man's apartment than this dignified chest of drawers, which is shown with the doors closed on the previous page

OFFERING a continuous series of special showings throughout September, introducing advance fall fashions to your city.

Drezwellsley MONTH

Now claims the attention of fashion lovers the country over.

THIS is your opportunity to become re-acquainted with Drezwellsley values at your Drezwellsley store. There is a Drezwellsley Frock to satisfy your every style-wish, your every social need, always original in conception, and above all, invitingly priced.

Enchanting afternoon frock illustrated is of men's wear serge. Collar is white satin. Pointed tunic, sleeves, and tasseled girdle daintily trimmed with wide Silk Novelty Braid. Navy and Black only. Sizes 16 to 44.

Write now for your dealer's name and take advantage of his initial display. Enclose 15c extra for "The Party Complete."

THE DREZWELL CO., INC.

33 East Thirty-third Street
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Captivating
**Drezwellsley
FROCKS**





Burgesser Hats

for the Autumn Season
are now being displayed by
leading dealers everywhere

H. D. Burgesser & Co. Inc.

(Wholesale only)

1 and 3 West 37th Street. New York



Beaver Brook Conqueror was the lucky sheep dog who did his bit by looking pleasant while he was being raffled for the benefit of the Red Cross

NEW YORK ENJOYS ITSELF

(Continued from page 56)

A striking fashion point in every type of costume this season is the great feeling of dignity without any sacrifice of youthfulness. In general the lines are exceedingly straight and narrower than last spring, but still there is no suggestion of tightness. The neck-lines are very simple and not radically new. Metallic cloth for narrow collars is featured, and some of the new frocks have simple round necks with bands of embroidery. A great deal of embroidery is used, chiefly in more or less geometrical designs. Cut-out eyelet work, reaching from the hem of the skirt to the waist, is an unusually effective and yet conservative type of trimming.

The smartest suits have a great feeling of straightness with no curve at the waist and rarely any belt. The coats

are finger-tip length or longer and very often have an uneven hem line, sometimes caused by extra panels or tabs of fur. Simplicity prevails with all the suits and there is no unnecessary tailoring. Fur is seen on many suits, so cut and placed as to give the appearance of being quite luxurious, although in reality very little is used. Many suits have tight box-coats finished with a fur band. Beaver, nutria, opossum, and squirrel are most popular, and Hudson seal is used, as well. Brown, grey, terra cotta, and green are the colours which will be most extensively used.

Two-piece suits, composed of a coat and a dress, show such combinations of material as velvet and tricolette, and velvet and charmeuse. In fact, combinations are particularly smart this season.

VOGUE POINTS

IN spite of all the attempts at high neck-lines for blouses and waists of certain gowns, this mode has not yet been accepted by really well-dressed women. "Shawl-shaped" or surplice neck-lines and, recently, square ones remain the favourites with those who lead in such matters. Round neck-lines are suited to very young girls or children, but most women will find that a pointed line is more becoming. A modification which has been introduced this summer has been the oval or medallion shape, which has proved very pretty.

IN Paris the war has brought about a new informality at the tea hour. Of course, in the case of women whose official positions demand that they keep up a certain amount of formality there is no noticeable difference, but, as a rule, even in the case of people in the most fortunate circumstances, china has taken the place of the silver service that was formerly used. There is a great variety in this modern china; it may be all white, or it may be a novelty made to imitate a checked material, or perhaps it has a mat finish which recalls Pompeian pottery. Porcelain has come into vogue again, for all the fine silver services are at the bottom of strong boxes. Bread and butter is the only refreshment which is offered. Such luxuries as cakes at tea time have long since been given up by patriotic people.

A NOTICEABLE feature of autumn millinery from Paris is the use of veils. For several seasons the French capital rather ignored this adjunct to a hat, and a veil which fell upon the shoulders was looked upon as the distinguishing mark of a foreigner, especially of an

American woman. However, this year the most popular form of veil is the flowing variety worn in a slightly different manner from the customary arrangement. It is draped across the front of the face so as just to cover the eyes, and the folds on the shoulders are allowed to fall as they will.

PARIS reports the popularity of the all-grey costume for autumn. Every detail of the dress, hat, veil, gloves, shoes, and stockings, and even furs, is grey in any shade ranging from deep smoke to palest pearl. This passion for grey has brought grey furs, especially squirrel, into prominence on the new coats, suits, and dresses.

AS women in Paris are wearing suits more this season than in recent years, the blouse has come into favour. Its latest form is a mannish type, the feature of which is the length of the sleeve, which is finished in a wide turned-up cuff, fastened with links. The object seems to be to give an effect of many folds of stuff at the wrist, and we hear that gloves are worn in elbow length and then wrinkled down on the arm close to the wrist in order to increase the appearance of thickness.

VERY little jewellery is worn in the French capital at the present time. Women naturally feel that a lavish display of ornaments is out of place in war times. However, a string of pearls is still permissible. It is usually worn under the edge of the neck-line of the gown. If a linen blouse is worn the pearls show through the fine material, and the effect is the same if the top part of the corsage is of thin stuff, as it so often is at present.



No. 4132 (to right). The woman who wears this frock of Georgette and Jersey Meteor, a new fabric, would deserve the praise "perfectly gowned"—for it is perfect—from its elaborately beaded overtunic and waist, to the unique monk collar of georgette in deep yoke effect.

No. 7490 (to left). This Georgette creation, entirely lined with silk, brings out that subtle beauty which belongs to black alone. The skirt draped gracefully in back, the beaded stole collar effect and sash girdle with back entirely beaded with same design, further emphasize the new long line tendency.

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The Perfect
Black Apparel

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CLINGING closely to accepted traditions, yet ever seeking out those elusive trends of fashion so sought after by women of style discernment, *Blackshire* creations are essentially different, unquestionably correct—the label itself is your assurance.

The models for Fall show many ingenious arrangements, many unique methods of clever draping and trimming, characteristic of *Blackshire* alone.

Autumn edition of "Blackshire Style Story"
mailed free on request

Please mention favorite shop when writing.

Births

NEW YORK

Duke.—On July 28, to Mr. and Mrs. Angier B. Duke, a son.

Emmet.—On July 19, to Mr. and Mrs. Richard Smith Emmet, a daughter.

Hubbard.—On July 19, to Captain and Mrs. John Flavel Hubbard, a daughter.

Mellon.—On July 17, to Mr. and Mrs. Charles H. Mellon, a daughter.

Pardee.—On July 22, to Lieutenant and Mrs. Irving H. Pardee, a daughter.

Ross.—To Mr. and Mrs. Reuben J. Ross, a son.

Wanamaker.—On July 15, To Captain and Mrs. John Wanamaker, junior, U. S. R., a son.

ST. LOUIS

Bridge.—On June 11, to Mr. and Mrs. George Leighton Bridge, a son, Hudson Eliot Bridge, second.

Deaths

NEW YORK

D'Oench.—On July 20, Albert D'Oench.

Maclay.—On July 19, Mark Walton Maclay.

Nicoll.—On July 25, James Craig Nicoll.

Roosevelt.—On July 15, at Château Thierry, France, Lieutenant Quentin Roosevelt, Aviation Corps, U. S. A., son of Colonel Theodore Roosevelt.

BOSTON

Bates.—On July 23, Edward Carrington Bates.

Engagements

NEW YORK

Gianini-Moore.—Miss Catherine Gianini, daughter of Mr. Charles A. Gianini, to Mr. Edward Stevens Moore, U. S. N. R. F., son of Mr. Rufus E. Moore.

McKee-Shumaker.—Miss Harriet McKee, daughter of Mrs. L. Sutton McKee, to Lieutenant Samuel Robert Shumaker, junior, U. S. N., son of Mr. Samuel Robert Shumaker.

Puget-Singer.—Madame Simone Puget, to Mr. Frederick Singer, son of Mr. G. Franklin Singer.

Richards-Crane.—Miss Nancy Richards, daughter of Mr. George Richards, to Mr. Robert Crane, U. S. N. R. F., son of Mr. Munroe Crane.

BOSTON

Hall-Dickey.—Miss Thelma Adams Hall, daughter of Mr. Frederic E. Hall, to Lieutenant Stephan Whitney Dickey, 305th Infantry, U. S. A., son of Mr. Charles D. Dickey.

CHICAGO

Adsit-Pyle.—Miss Elizabeth Adsit, daughter of Mr. Charles Chapin Adsit, to Mr. Charles McAlpin Pyle, son of Mrs. James Tolman Pyle.

SAN FRANCISCO

Ellicott-Watson.—Miss Priscilla Ellicott, daughter of Captain John Morris Ellicott, to Captain Thomas Eugene Watson, U. S. Marine Corps.

Weddings

NEW YORK

Crawford-Byrne.—On July 17, in Saint John's Church, White Plains, New York, Ensign Frank Earle Crawford, U. S. N. R. F., son of Mr. Robert L. Crawford, junior, and Miss Marian Byrne, daughter of Mr. William Byrne.

Dickinson-Carrère.—On July 20, in Saint James Church, Mr. H. Maynard Dickinson, U. S. N. R. F., son of Mr. Jay Roger Dickinson, and Miss Gertrude Carrère, daughter of Mrs. L. Sidney Carrère.

Fleitmann-McCulloch.—On July 19, in Saint James Church, Piccadilly, London, Lieutenant Henry T. Fleitmann, Aviation Section, Signal Corps, U. S. A., and Miss Dorothy McCulloch, daughter of Captain Colin J. McCulloch.

Havemeyer-Palmer.—On July 18, Mr. Raymond Havemeyer, Chief Petty Officer, U. S. N. R. F., son of the late William Frederick Havemeyer, and Mrs. C. Baxter Palmer.

Holloway-Holmes.—On June 18, at Old Westbury, Long Island, Mr. William Grace Holloway, son of Mrs. Albert F. D'Oench, and Miss Hilda Holmes, daughter of Mrs. Artemas Holmes.

Ives-Young.—On July 15, Mr. H. Davis Ives, and Miss Elsie Young, daughter of Mr. Andrew Young.

Lockwood-Farrington.—On July 16, in the chantry of Grace Church, Lieutenant Manice De Forest Lockwood, junior, Aviation Section, Signal Reserve Corps, U. S. A., son of Mr. Manice De Forest Lockwood, and Miss Mabel Farrington, daughter of the late William R. Farrington.

Manning-Mulvey.—In July, Mr. William A. Manning, son of Justice David F. Manning, and Miss Lillian Virginia Mulvey, daughter of Mr. Thomas J. Mulvey.

Mason-Miller.—On July 16, Mr. Macdonell Mason, son of Mr. Alfred Bishop Mason, and Miss Louise Rose Miller, daughter of the Reverend G. Mahlon Miller.

BALTIMORE

Callery-Daly.—On July 4, in Saint Mary's Church, Govanstown, Maryland, Ensign William Callery, U. S. N. R. F., son of Mr. J. Dawson Callery, and Miss Irene Anne Daly, daughter of Mr. Owen Daly.

BOSTON

Gifford-Nash.—On July 24, at the home of the bride's parents, Lieutenant Chandler Gifford, U. S. Tank Corps, son of Mr. Stephen W. Gifford, and Miss Mary Nash, daughter of Mr. Herbert Nash.

DETROIT

Bacon-Butterfield.—On June 29, in the Church of the Ascension, Dr. Gorham Bacon, and Miss Margaret Butterfield, daughter of Mr. John Locke Butterfield.

LOUISVILLE

Peter-Marshall.—On July 20, in Louisville, Kentucky, Mr. Arthur Peter, and Miss Edith Marshall, daughter of Mr. Humphrey Marshall.

Weddings to Come

NEW YORK

Hendrick-Chase.—On September 27, at Simsbury, Connecticut, Miss Grace Pondroy Hendrick, daughter of Mr. Ellwood Hendrick, to Mr. Rodney Chase, Flying Corps, U. S. N. R. F., son of the late Henry S. Chase.



"PÉLERINE"

Mrs. Castle and the Cape Suit

WHO but Mrs. Castle could wear so smartly this dashing cape suit with its military swagger? Made of handsome Corticelli Satin Patria—Copenhagen blue without; citron yellow within. The blouse is of white net.

Mrs. Castle chose Corticelli Satin Patria for this cape suit because its superior quality makes it an excellent substitute for wool. It is remarkable for its rich luster and the exquisite shades in which it comes.

Ask to see the Corticelli Silks at your own store—the Corticelli "Gilt Edge Poplin," now worn so much in place of wool; Corticelli Taffetas—lightweight "Thistledown" and heavier "Service"; Corticelli "Satin Militaire," lighter in weight than the Patria. If your store cannot show you these silks, write us.

CORTICELLI DRESS SILKS

NEW BOOKLET

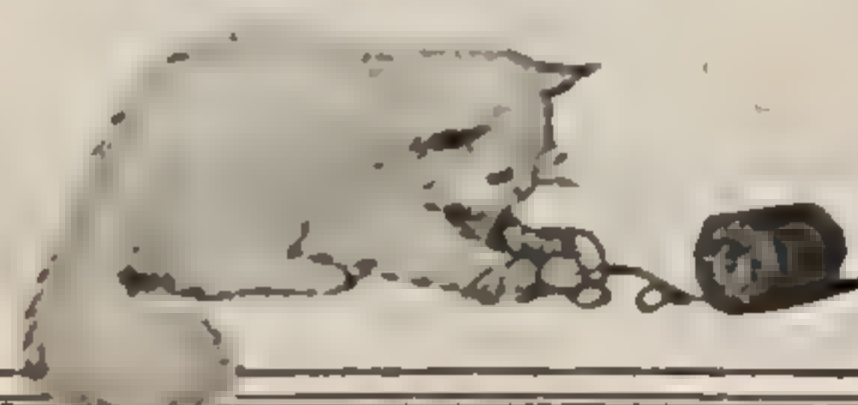
showing Mrs. Castle's newest gowns in full colors, and describing all the Corticelli Dress Silks, mailed on request. Address Corticelli Silk Mills, 32 Nonotuck St., Florence, Mass.

Patterns for the above, especially cut by Vogue. Cape: Sizes 32 to 40 bust: Price 50 cents.

Skirt: Sizes 24 to 30 waist: Price 50 cents. Address Corticelli Silk Mills, 32 Nonotuck St., Florence, Mass.

FOR THOSE WHO KNIT

Send for Corticelli Yarn Book No. 8. Just out! New things for our soldiers and sailors. Newest designs in knit things for women, children, babies, men and boys. By mail 13c.





EVEN your sleeping hours have to count now. The task of winning the war means that the man or woman who is working harder than ever before, mentally and physically, must be sure of sound, healthful, upbuilding sleep. Wilson's Restgood Mattress is designed and made for good rest.

WILSON'S Restgood Mattress gives a lifetime of satisfaction. Filled with clean, sanitary, curled hair (treated by our exclusive process which has given Wilson's Curled Hair its leadership), made by experts, it is a soothing, comfortable mattress which invites and assures peaceful sleep.

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the essential mattress—and why

Buying a Wilson Restgood Mattress is real thrift. This fall you will want to replace one or two of your old mattresses.

Why not give yourself every advantage? The cost is insignificant when you realize that you are buying a lifetime of refreshing slumber.

Ask your dealer to show you Wilson's Restgood Mattress. If he cannot supply you, or if you do not know the nearest Restgood dealer, please write us for information. Address Dept. V-9.

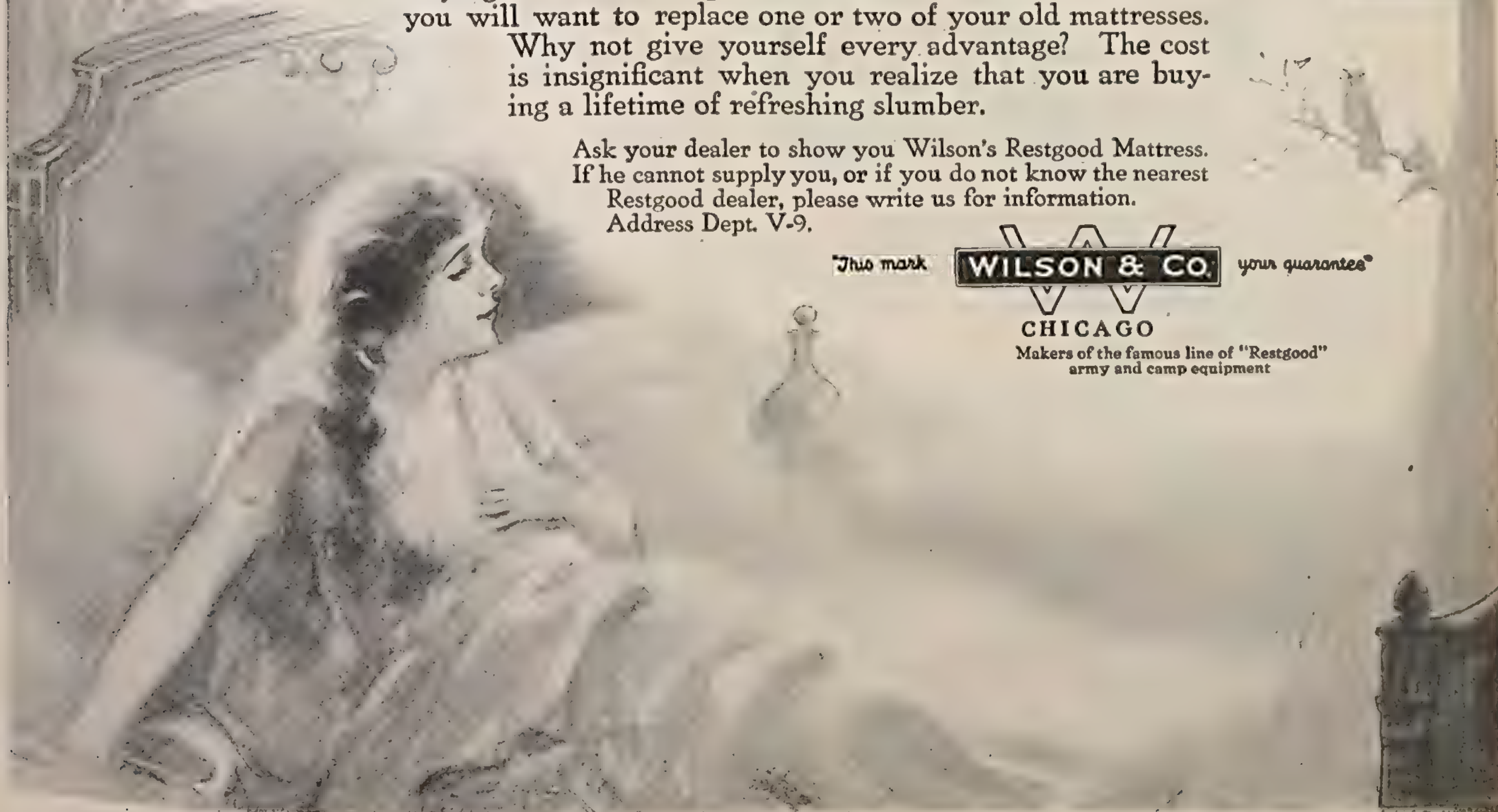
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your guarantee

CHICAGO

Makers of the famous line of "Restgood" army and camp equipment



THE CONSERVATORY ORCHESTRA

(Continued from page 59)

New York to San Francisco in a busy three months' tour, an invitation to love France by understanding her, to the end that the two nations may in the future exchange their best, both of material and of immaterial things, in full knowledge and enlightened sympathy. With it, as director, comes M. André Messager, composer of many bright operettas, conductor in the past at the Opéra Comique, and co-director of the Opéra. M. Alfred Cortot, a French pianist of high distinction, comes also as soloist.

A GIFT OF DEEP SIGNIFICANCE

Americans should beware lest they belittle the honour which France is paying them. The Société des Concerts du Conservatoire de Paris, is not merely another excellent orchestra. It is a thing wrested for America's benefit from the very heart of cultured Paris. If Rome were to lend us the frescoes of the Sistine Chapel, the gift could scarcely be more personal. It is not too much to say that the creative life of musical France revolves around the Conservatory Orchestra. For as the Conservatory is the temple of French music, so the Orchestra is its shrine. When the best of the rising generation each year stretches out its hand to grasp the Prix de Rome, it is this orchestra, composed of teachers of the Conservatory, which performs the competing works. A multitude of Parisians have vainly longed to hear its concerts. The subscriptions are hereditary; they pass from father to son as one of the most cherished heirlooms. Would-be *abonnés* enter their names years in advance, and when by chance an *abonnement* lapses, only one out of eager scores is privileged to catch the prize. Hence the Orchestra is a thing enveloped in a certain splendid mystery, a thing which, like a sacred relic, is known to all but seen by few. The peculiar reverence in which France holds it is a little incomprehensible to workaday Americans, but Americans must respect this sentiment in a more highly sensitive land and understand the sincerity of the tribute which is being paid them by a grateful ally.

Withal, the Orchestra is not the remnant of a revered tradition, as one might fear from this characterization. It has always been a vitalizing and renewing influence in French musical life. Its business has been, not only to preserve in their purity the old ideals, but to poise the appreciation of the new. It was the Conservatory Orchestra which first introduced to French musicians the later symphonies of the anarch Beethoven, as Berlioz has so vividly recounted in his Memoirs. Some of the greatest of Bach's rediscovered masterpieces were first played and sung in Paris by this orchestra and its small choir. The best music of all lands has gone to the making of its programme, and the greatest virtuosi of the world have accounted it an honour to give their service to its concerts.

Soon after François Antoine Habeneck conducted the first concert of the Société, on February 15, 1828, while the orchestra was still composed of students, a foreign visitor wrote: "The more one hears the Orchestra of the Conservatory, the more is the opinion that it resembles no other confirmed. Let us admit, if we must admit it, that we have heard elsewhere as much precision, purity, and

harmony, but where else can be found such warmth of young blood, such youthful verve?" As the decades have rolled by the orchestra has by no means lost its "warmth" and "verve," but ever the more "is the opinion that it resembles no other confirmed."

In the years when the orchestra was acquiring the "austere dignity" for which it has become famous, and was officiating at the début of genius, some of the fine early works of Berlioz, Thomas, Gounod, Bizet, Massenet, Charpentier, and Debussy assumed official existence at its hands. During these years the Conservatory concert hall became its home in a personal sense, by virtue of accumulated associations of greatness, or even in a religious sense, as the cella of the Parthenon was the peculiar home of Athena the Virgin.

This hall, one of the sacred spots in artistic Paris, is described as "rectangular, not very large in size, somewhat long, closed on all sides, and with a high ceiling partly made of glass." One eulogist compares it to "a gigantic violin—a fantastic Stradivarius, whose walls, whose smallest corners and windings, resound alike with a mellow harmony, light and sonorous, as proportional to the discreet intimacy of a trio or quartet as to the sumptuous amplitude of a symphony with choruses." Over the construction of this ancient hall the Muses seem to have presided, for it possesses an acoustical perfection scarcely surpassed the world over. "Professionals," says the scribe, "did not fail to declare that the new hall was contrary to all the best rules." But they were wrong, for chance so ordered things that "the sensitiveness of this violin was unique and become finer with the years. Later, no one dared to change it, and the most trivial necessary repairs were dreaded, in the fear of altering in the slightest degree this exquisite delicacy of resonance and unheard-of miracle of acoustics."

A STRENUOUS SCHEDULE

From this setting the Orchestra has been wrenched for the arduous work of international *rapprochement* which it has been called upon to perform. A cruel schedule of nearly a hundred concerts with hardly a day of intervening rest in the thousands of miles of traveling has been drawn up for these distinguished artists, previously accustomed to almost uninterrupted summers and winters of industrious life in Paris. This sacrifice these artists are undertaking in order that all America may receive the tribute of republican France.

TO UNITE THE REPUBLICS

For it is essentially republican France which speaks to America in the Société des Concerts du Conservatoire. The Conservatory was founded under the Revolution, in 1792, and even the terror had time to transform the previous "municipal school" into a National Institute of Music. Under the old kingdom, music was a court amusement. Under the Republic, it became a national function. Now, during another time of stress and revolution, it has broadened yet again into an international function. It invites America to understand and love, to work and play with the old world in the peace of international confidence which is to come.



At our more select schools it is customary for the boys to observe certain minor formalities of dress not alone in the class room but in the evenings and on Sundays as well.

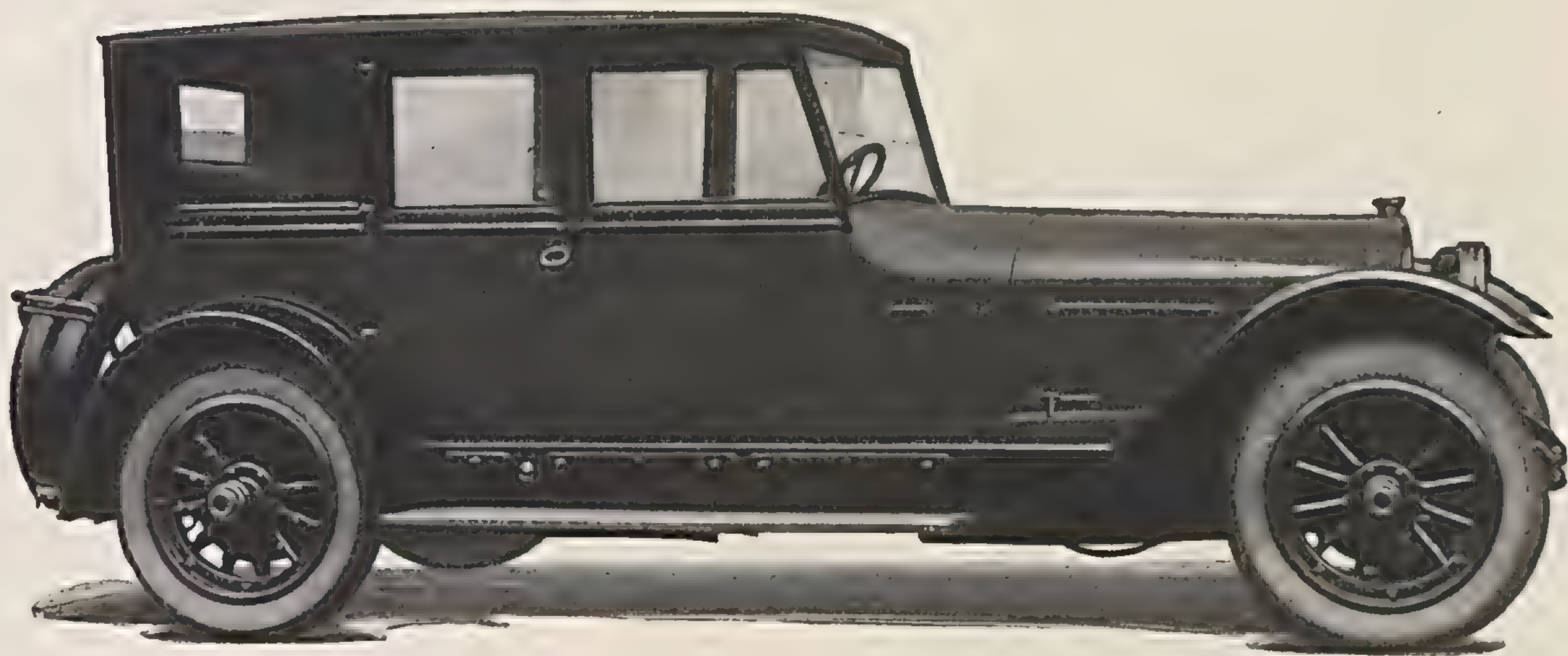
As these matters of dress are adapted to a large extent from the requirements obtaining in the great English Schools such as Eton, Harrow, Rugby and Black Heath, correctness is essential.

It is part of our service to be cognizant of these requirements and to be able to advise with our patrons as to the proper and complete outfitting of the boys.

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Casserole

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Your Table



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"Royal-Rochester"
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That Excels in Beauty,
Utility and Economy

This CASSEROLE improves your table service by its grace and makes your favorite dishes more appetizing. At the same time it will enable you to transform the odds and ends into appetizing entrees and thereby obtain economical and delightful menus.

Silver plated frame. White, Heat-Proof China Inset, decorated in gold. Diameter, 8 inches.

For complete description of this and any other items of "Royal Rochester" Silverware that make war-time economy possible and pleasant, send for Catalog and Booklet of Recipes.

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Military Watch;
15 jewels, luminous dial
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The Only Rue de la Paix House in America



LANVIN

Black tulle trims this charming hat edged in black plush in lieu of the fur band which is so often Lanvin's choice this year. The scarf, tied around the hat and worn at will, is also of black tulle

WHILE BEAUTY LIVES, LIVES PARIS

(Continued from page 52)

a pang at my heart to see in the Place de la Concorde or the Etoile only seven or eight vehicles at the most. All of them are taxis, for it is a rare thing to see a private automobile nowadays. Paris is certainly no longer Paris, but how attractive she is in her melancholy, like a beautiful woman despoiled of all her baubles. The lines of the streets and the avenues, the bridges and the quays remain magnificent, like a lovely body of perfect proportions the beauty of which no ornament is able to enhance. For the ornaments of Paris are her exquisitely groomed people, her millions of vehicles, and her constellations of lights. But confidence and serenity are so profound and so inevitably imbedded in the hearts of all the French, that one is certain that there will be a superb awakening and an awakening which may not be far off. And while we are waiting, we work, and the mode is not at a standstill.

As so many women have sought the mountains and the seashore, a large number of dressmakers have followed them, keeping their houses open here for the valiant Parisienne who remains, and opening branches at Biarritz, Aix-les-Bains, Vichy, and Deauville. Among these are Lanvin, Beer, Chanel, and others. A few young girls have decided to hold their weddings away from Paris, too. In reality, Paris has only moved to a new centre. The people and the gowns have the same interest as ever, but the frame has changed. Perhaps this migration will result in the invention of more and more ingenious and original costumes.

GOWNS FOR AFTERNOON AND EVENING

The afternoon gown that used to be worn to five o'clock tea is disappearing more and more from our wardrobes, at least for the moment, to make place for even greater simplicities. The dinner gown, on the contrary, is regaining its old importance, because at a hotel or at a watering place there is no reason why a woman should not look her best and prettiest in the evening. She may again give free rein to her fancy in such frocks,—a fact which pleases us very much and seems quite logical.

Far from being reduced to paper clothes, like the Germans, we have a wide choice of materials for our gowns; silk, tricot, panne velvet, all are as beautiful as they were before the war. What a pity it would be not to profit by them and not to let our enemies know that our well-dressed women are still appearing as prettily gowned and as charmingly turned-out as they used to be at certain fêtes at the Embassies.

There is still talk of creating a national dress for both men and women, for which the state will furnish the stuff and which the dressmakers will make at very reasonable prices. This costume would be for the refugees, the numerous families impoverished by the war, and for the soldiers themselves when they are forced to return to the present civilian dress which is much too expensive for them.

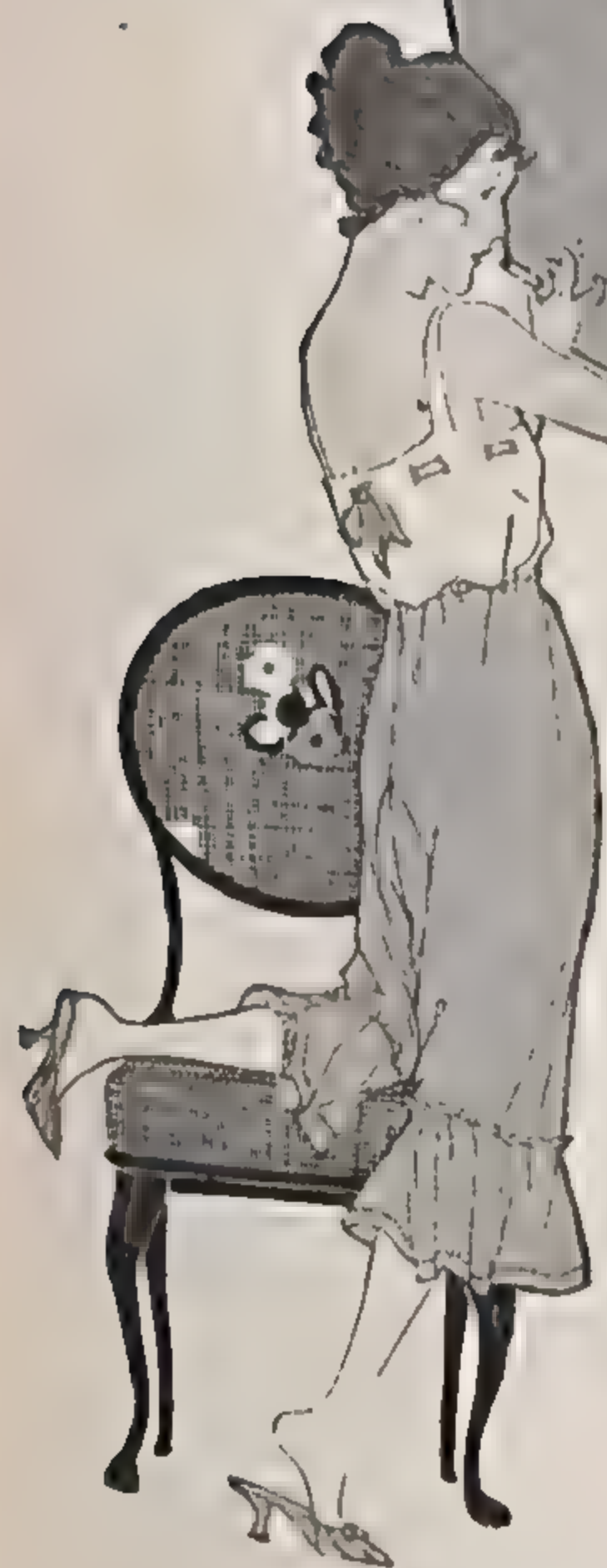
THE NEW SILHOUETTE

Very beautiful stuffs will still be available for those who can afford to pay for them, and in all the watering places gowns and coats for autumn are being worked on, quite regardless of what may happen. Almost everywhere I see straight and narrow silhouettes with long panels like those of a redingote and apron effects which carry the ornamentation. There is not a single skirt in just one piece; that will be a characteristic of the winter mode. The models from Jenny and Chanel, illustrated on pages 50 and 51, will give an exact idea of what will be worn. On the dresses from Callot there is an interesting movement of drapery toward the back.

The Princesse de Caraman Chimay, who is so slender and so distinguished looking, wore recently, in the rue de la Paix, a black gown striped with white with the stripes very far apart. It was cut in the fashion of a redingote with panels which fell over a very short skirt of the same stuff. The corsage was joined to the skirt by gathers on a very low waist-line, and the neck-line was shawl-shaped, without a vestige of trimming. The sleeves were very long. Her hat was a novelty and quite different from those that one sees on other women. It was a very large flat shape of black satin without any trimming whatever. The effect was one of almost sensational novelty and exceedingly chic. Madame Patri, the beautiful Chilean, was seen the same day in a tailleur of grey with the coat open over a blouse of crêpe de Chine, called "rose de Chine." Her rather small hat was of the same material while her shoes, gloves, and fox scarf were all of grey.

Two of the Lanvin costumes shown on these pages continue the simplicity which smart women favour for wear in town these days. One of them, sketched at the upper right on page 51, is a coat-dress which is much worn at the moment, a typical *demi-saison* gown. This model has castor on the collar and cuffs. We shall see much castor this winter, while lynx will keep its distinction, as it is much less common. We find it on the

(Continued on page 104)



Vanity Fair Pettibocker

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No more up-riding jersey silk petticoats—though fall and winter breezes blow, the Pettibocker is kept firmly in place by

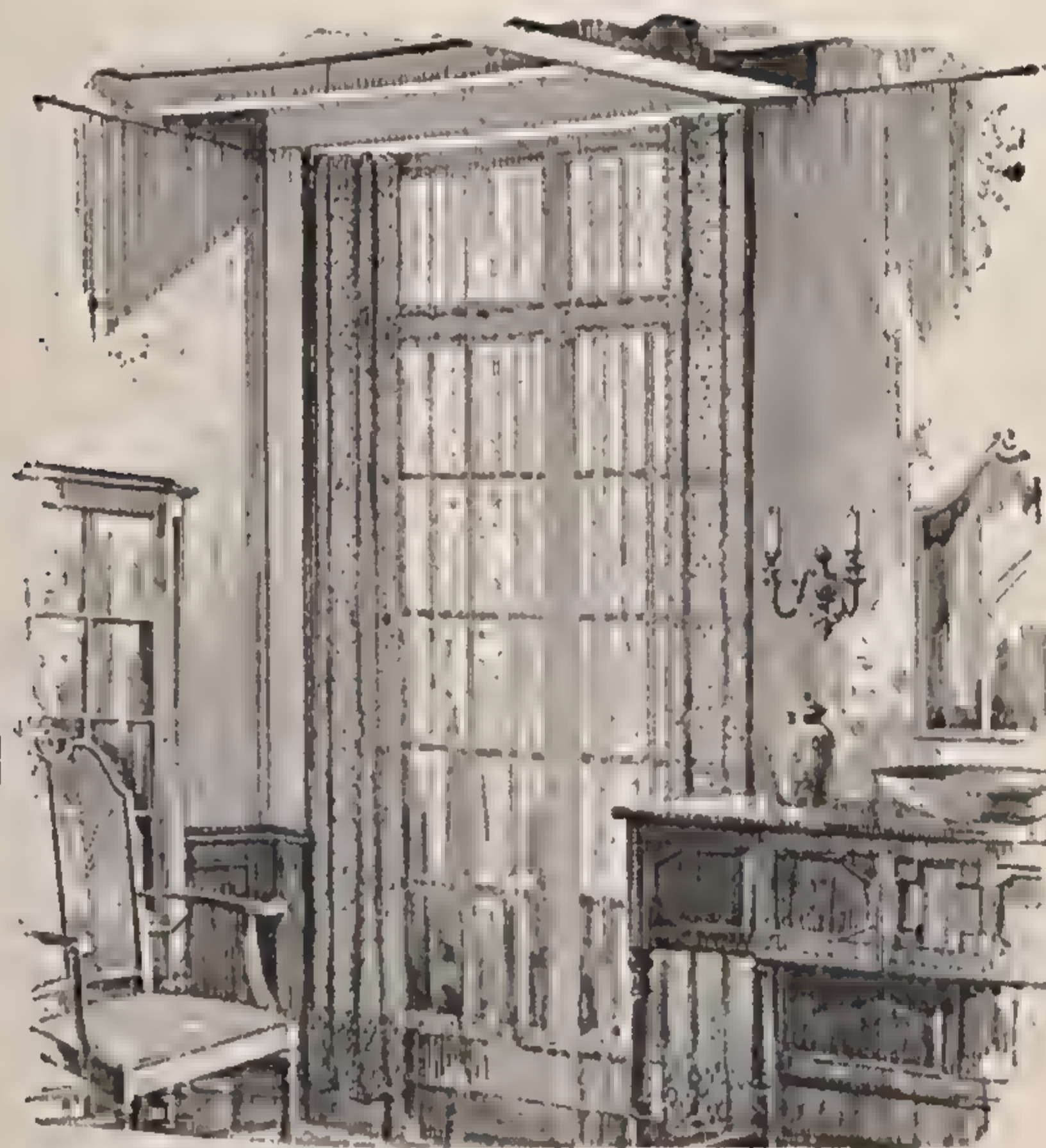
an elastic placed just below the knee.

In street and evening colors—all fashioned of heavy Vanity Fair glove silk. If your favorite shop does not have just what you wish, write us.

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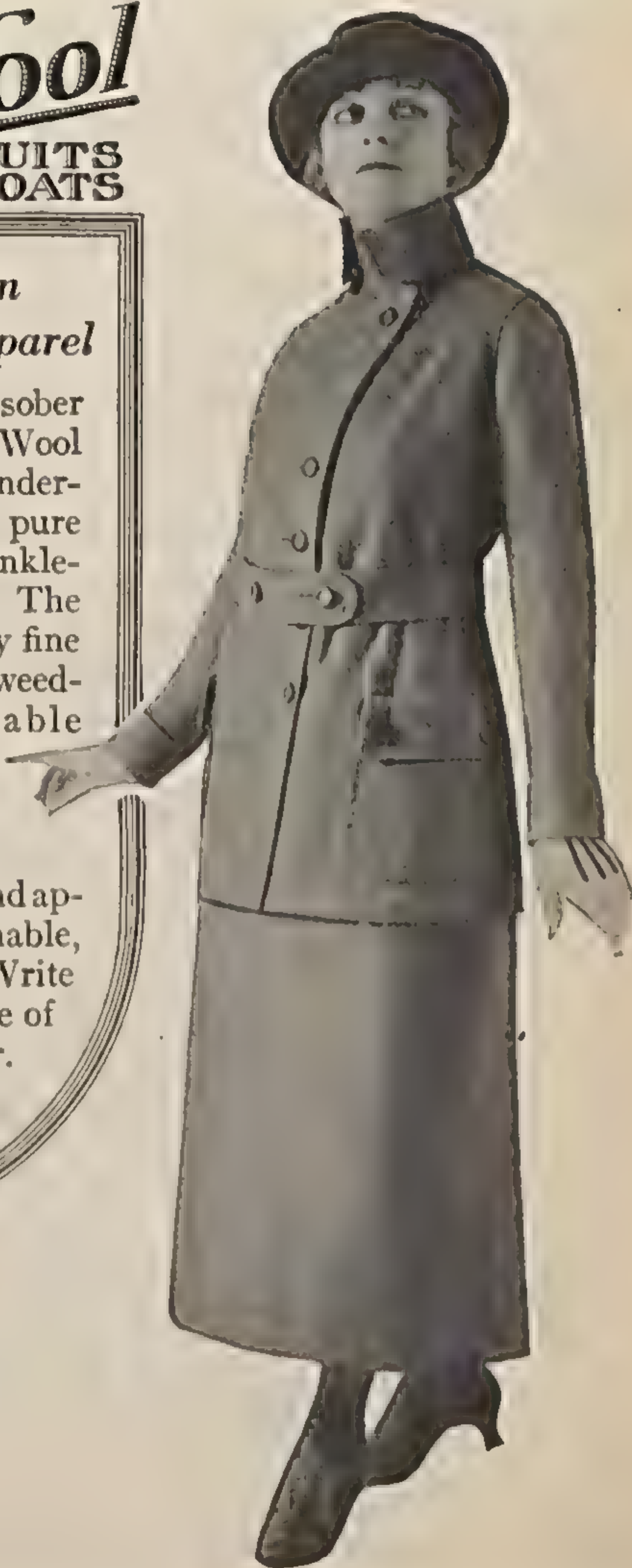
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SENSIBLE garments for sober times are Tweed-O-Wool Suits and Coats. Their wonderful knit-tweed fabric of pure worsted is damp-proof, wrinkle-proof—almost wear-proof. The distinctive simplicity of really fine tailored lines keeps your Tweed-O-Wool always fashionable through several seasons' service.

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The M. & M. Co.
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CAN'T you imagine her—this dainty little person—whose first duty always is to be beautiful? And now especially must she be her loveliest, that she may better inspire and bring courage to her fellow-countrymen. In this land of soul and sunshine, ideals are never forgotten. Beauty is necessary to each day's living.

There is eagerness in every word she writes:

"My Dear Monsieur:

"Chantilly, France.

It is a great calamity that has befallen me. No longer do I secure the wonderful face cream that gives beauty to my skin. Your Creme Elcaya has been my best friend for more than eight years. No other is like it. Is it possible for you to send me three or four pots direct? It would give me the greatest happiness.

Yours,

P—L—"

Wouldn't you feel happy to know that you were responsible for something that was every day helping to increase the number of beautiful women? When I get such letters as this, I am more glad than I can tell you that we have been able to produce Creme Elcaya—a cream that can do so much toward revealing the utmost of personal loveliness.

This ideal, non-greasy, disappearing toilet cream, used every time before you put on your face powder, will bring out the beauty Nature meant you to have. There is nothing difficult about it.

Just follow this formula:

A little Creme Elcaya rubbed gently into the skin; then if you need color, a very little good Rouge spread carefully over the cheeks before the Cream is quite dry; and after that the film of face powder over all.

Watch the improvement in your skin from day to day. Before many moons you will wonder why you ever envied that friend her charming complexion.

A package, including Creme Elcaya and Elcaya Complexion Powder, may be had for 10 cents if sent to the address below and addressed to Department M. Use Elcaya Rouge or your own, as you prefer.

MacLEAN, BENN & NELSON
Limited, Montreal,
Agents for Canada.
© James C. Crane, 1918



James C. Crane
148 Madison Ave., New York City

Woollen embroidery is contrary-minded. If light, it chooses a dark background; if dark like this of green, yellow, black, and red, it inclines toward white crêpe



LANVIN

WHILE BEAUTY LIVES, LIVES PARIS

(Continued from page 102)

coat from Premet, shown at the lower right on page 52, as a border and in the big collar. This coat is cut with a sleeved cape which gives a form which will be in high favour. This idea of joining a cape to large sleeves shows a very practical manner of using capes in winter, as this style serves to adjust them more closely to the figure and so makes the garment warmer. The other coat, sketched at the lower left on the same page, is not less elegant, being embroidered very richly with rosettes of silk. It has the effect of being drawn in at the feet, given by the crossing in front, held in place with the hand without the aid of buttons, which could never give the right effect. Its collar is gigantic, as are all the collars on this winter's models. Collars, in fact, will come right up to the eyes.

At Voisin's recently, while at luncheon, I was charmed with the pretty tailleur worn by Madame Balette, of very big black and white checks carried out in a heavy cloth which was almost hairy. The skirt was very narrow, and the jacket was long and turned up at the bottom, like the cuff of a man's trousers. This turned-up portion was deep enough to make big pockets, placed very low down, and in one of them the wearer had placed a brilliantly coloured silk handkerchief, giving a most amusing effect. She wore a hat of white brushed wool tied around with a black silk ribbon, and a silver fox scarf completed this unusual costume.

The two Chanel coats which are sketched at the bottom on page 50 are very practical. This artist is particularly successful in keeping her creations practical and in adapting them to the times we live in. She is equally successful with hats, gowns, or furniture, for she likes to see a woman in harmonious surroundings without any exaggerated modernities.

As far as costumes go, the theatres do not offer us anything sensational except at the Palais Royal, where the fantastic apparel worn by Mlle. Parysis may cause a little astonishment. The piece, which

is by Rip and Armont, is full of spirit, as one would expect from the authorship, and gives an evening of hilarity and distraction. When I attended I saw a very pretty woman wearing the cape from Marthe Gauthier which has been christened "Alerte." It is of wool jersey in cerise lined with grey silk with a hood which can be worn over the head, framing the face. If one must descend into a cellar while wearing it, either in the theatre or in the street, one is well protected from the damp and the draughts. Marthe Gauthier is not unused to creating ingenious things, but this cape "Alerte" is a real discovery.

To tell the truth, Paris remains very much alive, in spite of all the alarming rumours which one hears on all sides. We lunch and dine a great deal at restaurants,—much more than we used to do before the war and at much higher prices. This is natural enough when one considers the derangement of private houses, where the servants have disappeared and the restrictions interfere with every action.

Americans have made the cinema the fashion in Paris. Mrs. Vernon Castle is as much liked in Paris as in New York. Her gowns are pretty, her hats even prettier, and the typically American surroundings in which the screen shows her are pleasing to the French public, which in this way familiarizes itself with the characteristics of the new world. The tie between us is stronger and tighter every day, and will be even more so when the project planned by the ministers of Public Instruction of the two nations, France and the United States, has been executed. It concerns itself with the idea of sending to America one hundred young French girls, in order that they may learn English there. When they are sufficiently familiar with the language, they can return to France to teach English or accept a well-paid position of teacher of French in the United States. Their presence in the educational institutions of America will aid in the intellectual uniting of the two countries.

J. R. F.



ODETTE

Mastic felt makes this soft hat with its rolled brim, stitched and bordered in several gay colours



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THE ARDEN-DEAN. To go with a tailored suit, you will find this close-fitting, silk velvet turban most becoming. Trimmed with a band of feathers and a fancy jet and silver pin. Shown in all popular fall shades. **\$6**

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A NIGHT WITH A CONVOY

An Account of the Work of The English
Voluntary Aid Detachment in France

By F. TENNYSON JESSE

AT my second convoy I had the good fortune not only to stay the night, but also to go out upon an ambulance, a proceeding strictly against the Army regulations, and for which—so said a potentate known as the D.D.M.S. who gave me the permission—I ought to be shot at dawn.

This convoy was one belonging to members of the Voluntary Aid Detachment, commonly called the V.A.D.'s, who, like the "Fannies," are unpaid workers. When I arrived at the Motor Convoy Camp, grey rain was falling in straight thin lines upon the landscape, suddenly changed from a splendour of sun-bright sands and blue gleaming river to a blotted greyness. The rain danced over the trampled earth of the camp, filling the hollows with wrinkled water and making the great ambulances shine darkly. It was not a pleasant evening, being very cold withal, and snow fell amid the rain, but the Commandant took me out in her car to give me as comprehensive a view of E— as could be seen in the gathering dusk.

When I say E— I don't mean the little French fishing village, near which we did not go, but the whole vast town of huts set up by the B.E.F. For E— has become a town of hospitals. We swung round corners, down long intersecting roads, about and about, and always there were hospitals, long rows of hospitals, each a little town in itself. I was reminded of nothing so much as the great temporary townships in the canal zone of Panama. There is just the same look of permanence combined with the feeling of it all being but temporary, while materially there is an air about board and tin buildings which is the same the world over. I almost expected to see a negro slouch along with his tools slung on his back, or to catch sight of the dark film of a mosquito-proof screen over doors and windows.

And the Motor Convoy do all of the ambulance work of the whole big district which spreads considerably beyond even this great hospital town. There are about one hundred and thirty members in the town, and about eighty of the big Buick ambulances. Unlike the Fanny Convoy I had seen at E—, there are always day and night shifts, a girl being on night duty for one fortnight and on day duty for the next, except in times of stress, when every one works day and night, too.

We came in from our drive in the dark and I was shown to the room I was to have for as much of the night as there would be, considering that I was going out on a convoy at one o'clock. It belonged to a V.A.D., at the moment home on leave, but she had left a nice selection of bed-books behind her, for which I was grateful, and there was a little electric reading-lamp perched on the shelf above the bed.

Not being among the lucky creatures who can fall happily to sleep when they know they are to be called at one o'clock, I lay in my tiny bed and revelled in that wonderful story of "The Bridge Builders" out of "The Day's Work," till the sound of the storm without became the voice of Mother Gunga. Then I turned out the light and lay and listened to the truly fiendish train whistles which no reading could have transmuted, and wondered why it is that French engine drivers apparently pay no attention to signals, but just go on whistling till they are answered, like some one who goes on ringing a bell till at length the door is opened. The

rain was turning to snow, so there was less of that steady tinkling from without with which running water fills the world. I lay and listened, and the whistles and the bellying of the chintz curtain and the occasional swish of a heavy gust against the side of the hut were at last beginning to blend in one blur in my mind when a girl came softly into my room and whispered that it was time to dress.

That utter quietness of the girls was a thing that had impressed me after staying in hotels full of the British Army, which goes to bed at midnight, bangs its doors, throws its boots outside, shouts from room to room, and begins the whole process, reversed, at about six o'clock the next morning. Here the girls wore soundless slippers so that those who had to be about should not disturb those who slept, and doors were opened and shut with a cotton-wool care which appealed to me, or would have, if I hadn't had to get up. When I was dressed I found my way down endless blowy corridors, for the doors at the ends are always kept open, to the room of the girl who had called me. She looked at my fur coat and said it would get spoiled. I replied with great truth that it was past spoiling, but she took it off me, whipped my cap from my head, and the girls proceeded to dress me. They pulled a leather cap with ear-pieces down on my head, and stuffed me into woolly jackets, and wound my neck up in a comforter, and finished up with a huge leather coat and a pair of fur gloves like bear's paws, so that when all was done I couldn't bend and had to be hoisted quite stiff up to the front of the ambulance.

But first we all went into the kitchen, where part of the domestic staff sits up all night to prepare food for the night drivers. There we drank the loveliest cocoa I ever met, the sort the spoon would stand up in, piping hot, out of huge bowls. Then my driver and the section leader for the night led me across the soaking park to where, in almost total darkness, girls were busy with their ambulances. I was hoisted up beside my driver and endeavoured clumsily with my bear's paws to fasten the canvas flap back across the side as I was bidden. I may say that I felt extraordinarily clumsy amongst these girls, most of whom could have put me in their pockets. They knew so exactly what to do, their movements were all so perfectly adjusted to their needs, they knew where everything was, while I fumbled for steps and hoped for the best. . . . They made me feel, in the beautiful way they shepherded me, that I was a silly useless female and that they were grave chivalrous young men; they watched over me with just that matter-of-fact care.

To me it was all wonderful, that experience. To the girls, who do it every night, every alternate fortnight, year in, year out, the thrill of it has naturally gone long since. The wonder is that the pity of it remains. We swung out of the park into the road; there was no moon, the stars were mostly hidden by the heavy clouds, the sleet blew in gusts against the wind-screen. We went at a good pace, bound for a Canadian hospital, and then for a station beyond E—, where the train was waiting, for I was to see what is called an evacuation. No train of wounded was due in that night, and the convoy's business was to take men who were being sent elsewhere from the hospitals to the train.

(Continued on page 108)

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IN
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AND
CORSET COVER

A NIGHT WITH A CONVOY

(Continued from page 106)



A Hat—

possessing a charm which distinguishes the ultra from the commonplace

LONDON

PARIS



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Our untrimmed hats are America's best.
Ask to see them at your dealer's

We stopped in front of a shadow hospital set in a town of shadow huts, and a door opened to show an oblong of orange light and send a paler shaft widening out into the night towards the sleek side of our ambulance. We heard the men being placed in the ambulance, the word was given, and again we set off through the night, this time oh so slowly and carefully for we carried that which must not be jarred one hair's breadth more than could be helped. We crept along the roads, past the pines that showed as patches of denser blackness against the sky, past the sand-dunes that glimmered ghostly, past the blots of shadow made by every shrub and tree-trunk. And behind and before us crawled other ambulances laden as we.

The station was wrapped in darkness save for a hanging light here and there, and an occasional uncurtained window in the waiting train. We drew up under a light, where a sergeant was waiting.

"Four from No. 7 Canadians," said my driver crisply. The sergeant repeated, looked at a list he carried, and marked our cases off it duly, then told us the number of the compartment where we should stop. The ambulance slid on very slowly beside the train, and slowly came to rest.

I could see into the white-painted interior of the train, could see the shelves running along its sides, and on the shelves, making oblong shapes of darkness against the white, men laid straightly. . . . In front of us the Red Cross orderlies were sliding men down on stretchers from the shelves of an ambulance, slipping them out, carrying them up into the train and packing them on the shelves like fragile and precious parcels.

And suddenly it seemed to me there was something profoundly shocking about the sight of a man lying flat and helpless, shoved here and there, in spite of all the care and kindness with which it was accomplished. It is a thing wrong in essence, it seems an outrage on nature. I got an odd feeling that there was something unnatural about the mere posture of lying down that I had never thought of before. The world seemed suddenly to have become deformed, as a monster is deformed who is born distorted. It shouldn't be possible to slide men on to shelves like this. . . .

We looked into the dimly lit interior; I could see the crowns of four heads, the jut of brow beyond them, the upward peak of the feet under the blankets, pale hands, one pair as thin as a child's, that lay limply along the edge of the stretchers. The orderlies came to the open door, one man mounted within, and the top stretcher from one side was slipped along its grooves and disappeared, tilted, into the night. The boy on the top stretcher on the other side turned his head languidly and watched—I could see a pale cheek, foreshortened from where I sat, a sweep of long dark eyelashes, the curve of the drooping upper lip. His turn came, and passive, he, too, was slid out, then the two men below were carried away and up into the train. The ambulance was empty.

We turned in a circle over the muddy yard and started off again, stopping again by the sergeant to get our orders.

"Number 4," said the sergeant, and we swung, once more at a good pace, along the heavy roads, took fresh turnings in the city of hospital huts, and drew up at Number 4.

Again we were loaded, and again we crept back along the roads where we had a few minutes before gone so swiftly, meeting empty cars, keeping in line behind those laden like ourselves. Again we slowed down by the waiting sergeant, this time to say, "Two stretchers and two sitters from No. 4." He echoed us, and we crept on to the appointed carriage and stopped. So it went on through a couple of hours, ambulance after ambulance swiftly leaving the station, slowly coming back, all drawing up gently by the train, each making a faint square of light in the velvet darkness. And then, at last, when it was all over, the return, swift again, towards the camp.

We bumped along the road, the dim pines falling away into the shadows behind, hedge on either side, the twigs perpetually springing out palely to die away once more. The wind was behind us and the screen clear; far ahead of us on the road was an empty ambulance with its curtains drawn back, bare but for its empty stretchers and dark blanket, which made, in the pale glow of the white-painted interior, a sinister face—two hollow eyes and a wide mouth—that fled through the night, always keeping the same distance ahead, grimacing at me, like an image of the Death's Head of War. . . . I was glad when it swung round a turning and was lost to us.

We drove into the unrelieved darkness of the convoy park and drew up with precision in our place. I wrestled again with the flap, and we got out into the wet sleet, half-snow, half-rain. My driver covered up the bonnet with tarpaulin, turned off the lights, and we went across to the kitchen. It was half-past three, and we were the first to come back; we asked for bowls of soup and stood sipping them and munching sandwiches that lay ready cut in piles upon the tables.

Then, one after another, the drivers entered, pulling off their great gloves as they came, stamping the snow from their boots. They stood about, drinking from their steaming bowls, throwing little quick scraps of talk to each other—about the slowness of "St. John's" on this particular night, who hadn't their cases ready and kept one or two ambulances "simply ages", or about the engine trouble developed by one car which still kept it out somewhere on the road. And as I stood and listened and watched them, I received an impression of extraordinary beauty.

These girls, with their leather caps coming down to their brows and over their ears, looked like splendid young air-men, their clear bold faces coming out from between the leather flaps. They were not pretty, they were touched with something finer, some quality of radiance only increased by their utter unconsciousness of it. Each girl, with her clear face, her round close head, her stamping feet, and strong cold hands, seemed so intensely alive within the dark globe of the night, that her life was heightened to a point not earthly, as though she were a visitant from the snows of fields I had not seen, fields Olympian. . . . and as each came swinging in—*vera incessu patuit dea*. . . .

I could have wished them there for ever, like some sculptured frieze, so lovely was the rightness and the inspiration of it.

But I went to my bed, and one of the goddesses insisted on re-filling my hot-water bag, and I was unwound from my swaddling clothes and left to dream.



O'Connor & Goldberg

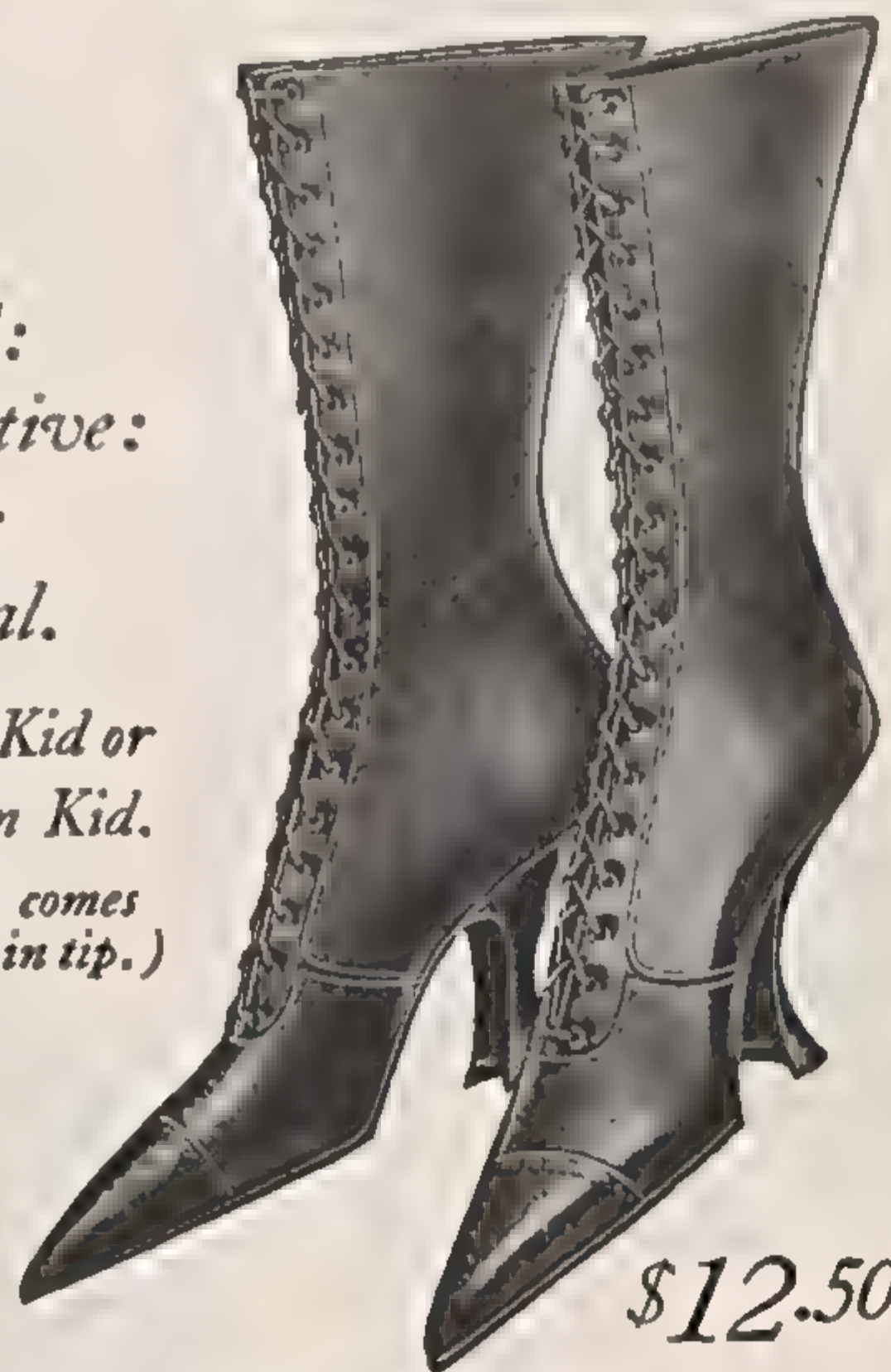
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ELEANOR ADAIR

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THE PHILOSOPHY OF A WOODEN DOLL

I HAVE long been an admirer of Suzie, the wooden doll who wears Paris hats with such serene self-satisfaction in one of the awninged windows of a Fifty-seventh Street shop. Recently I discovered that she has Saturday afternoons off. On one of these she confided to me that she was beginning to bore herself sitting all day between vases of ostrich feathers, with a lace fan spreading its white peacock tail behind her, and that nothing would intrigue her so much as to look at all the shop-windows of New York and see whether anywhere she could find one more to her liking. So we went out together one sunny Saturday, not house hunting, but window hunting.

"I really don't want anything so much like the Rue de la Paix as this," said Suzie, as we walked down Fifth Avenue past big glass houses into which I had a socialistic longing to throw stones, so desirable, and so remote from human attainment seemed their laces, and furs, and brocades, and jewels.

FIFTH AVENUE WINDOWS

In one window two wooden dolls caught my eye; one was a beautiful blonde who might have been Suzie's sister and the other was a *beau jeune homme* with blue black hair and the bland expression which is one of the perquisites of a blameless life. I pointed out this happy pair to Suzie, but she shook her level French head and said, "I have made up my mind to be a successful business woman, and to do that, one must put romance out of one's life." I had no time to ponder this grim and gloomy statement, for it took all my energies to persuade my lovely companion not to go into a florist's shop just below Forty-second Street and apply for a position in the window where pink Rambler roses, tall trees of heliotrope, and floating yellow orchids detained the eye and delighted the senses.

"Ah, *que c'est joli*," languished Suzie, her varnished eyelashes wet with tears, the tribute of an artist to Nature.

"Madame," I said firmly, "there are too many steps from the simple to the sophisticated. *On ne badine pas avec la nature. En avant.*" I find that an occasional French phrase does wonders for Suzie's opinion of me, to say nothing of my own self-respect.

As we walked down the Avenue, Suzie pointed out to me that it looked like a charming formal garden, with its green trees making the foliage for the bright blossoms of the Allied flags.

"But there are as many people in this garden as there are at Versailles on the fourteenth of July," she said. "I should like to see it early in the morning in that flat blue light—oh, what a ravishing window!" And she dashed across the street to look at an antique shop where old costumes were displayed—the stiff pale silks worn by the belles of yesteryear—and beautiful embroidered crêpe shawls. In the window below were antiques of all kinds: porcelain figures, Bristol glass, and candle-holders dripping with crystals. Across the street in the window of a Japanese importing house a troop of little white horses in scarlet trappings stood in front of a big gold screen, and next door a Chinese shop exposed its motley of porcelains,

carved temple friezes, and gold Buddhas. "Ivory apes and peacocks," I murmured to myself.

"*Que tu es drôle*," said Suzie, which is her manner of speaking when she doesn't understand things. "Let us take a taxi and go to some street where things are different. I should like to see something very new."

"Grand Street," I said to the taxi-driver, "and drive slowly."

Suzie's face as Grand Street began to dawn upon her was a study. The barrow venders, with their strings of beads, their vegetable silk stockings, their cotton and satin ribbons, were a shock and surprise to Suzie, for hers had been a sheltered youth in the Rue de la Paix, and Fifty-seventh Street had robbed her of none of her illusions. An Italian cake shop with pink cakes in a towering blue glass dish caught her appreciative eye, but the things that really pleased her were the wax brides in the clothing store windows, fair and smiling as the hours of Paradise and belonging to a world of which Suzie had never dreamed. Black bearded Jewish merchants hung with cotton underwear in all grades and sizes were living and movable shops that fairly silenced my Parisian friend. She began to look so bewildered that I told the chauffeur to take us up to Fortieth Street by way of Sixth Avenue. I insisted on dragging the exhausted Suzie out of the cab to show her the strange muddle of a certain window that had a tawdry fascination of its own—the mere fact that it could exist was a silent comment on human nature. Collar buttons, tooth-brushes, "marble" statues (at \$1.29 each), "bachelor" buttons with a patent strangle hold independent of needle and thread, bisque diving girls in sketchy Kellerman costumes and large ruffled hats, coloured figures of imbecile Chinese babies—and the elevated trains roaring and rattling by. And people say that American streets have no atmosphere.

TEA AND SUZIE

Suzie began to droop visibly, and I realized that the time had come to talk of tea and toast and marmalade and cigarettes and cakes. Across Fortieth Street we went until we came to a little row of frame houses where a tea shop sign hung over a little yard crowded with garden statuary and andirons and all the delightful paraphernalia of an antique shop. As we sat out in the walled garden drinking tea Suzie began to revive.

"Ah, *mon ami*," she said, flicking the ashes off her little perfumed cigarette, "*on est bien chez soi*. I am a conventional woman; adventure is not for me. Let us walk over to Fifth Avenue and take a little victoria—for that always reminds me of Paris—and go back to my own shop."

We sat silent a moment, and then she added.

"I think perhaps I won't take any more afternoons off. The easiest way to be happy is to allow oneself to be changed to wood; to be human, it seems to me, is to be unhappy. But you must come and smile at me sometimes, through the glass, *mon vieux*, and say to yourself, 'There is a woman who lacked courage.'"

S. G. S.



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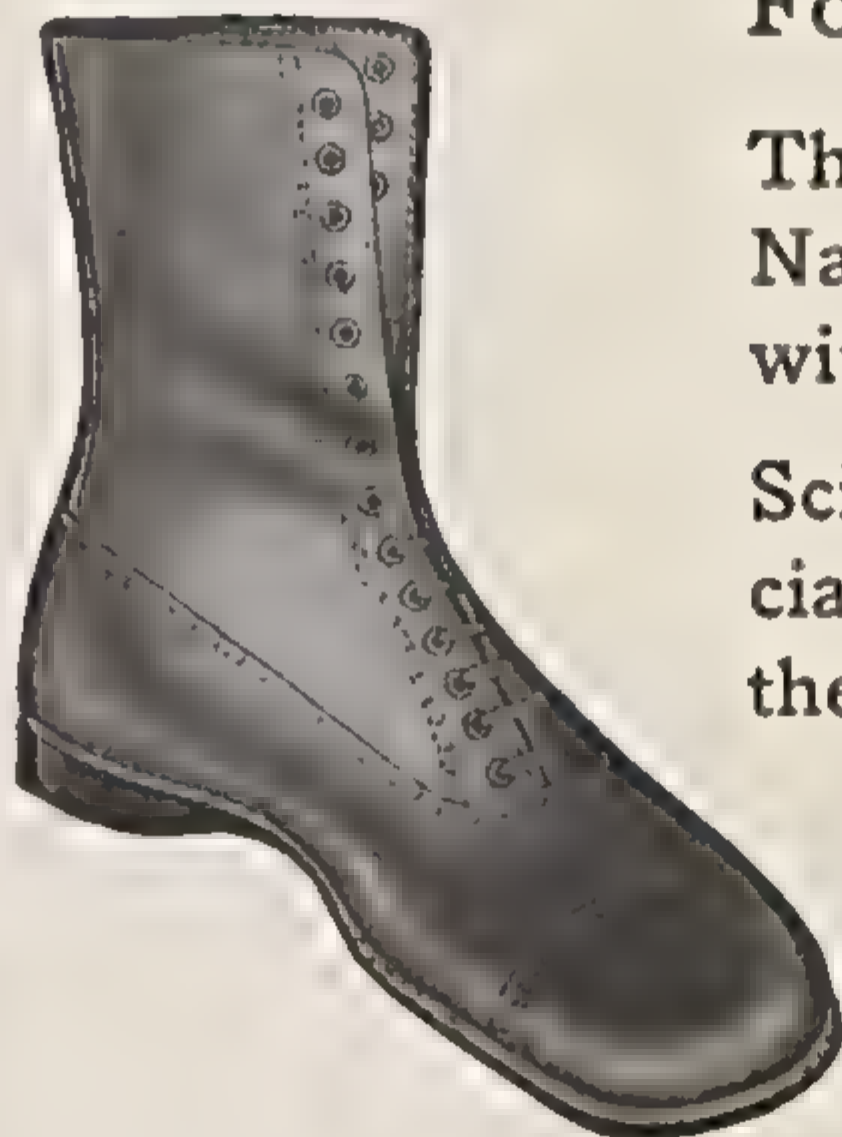
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Model B.



Model C

Model A. The becoming depth and
softness of velvet, the cool allure of
Georgette crepe combine in this
model from Christine, reproduced in
flesh, in navy and bisque, and in taupe
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ball buttons, wee square yoke, and pretty
pointed cuffs, leaving the rest of the fair
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Model B. If one is of that svelte
and smooth-skinned type, to whom
the high-necked satin blouse is be-
coming, here is a demi-tailleur copied
from Premet and developed in white,
navy, flesh or black. The novel buttons
are white pearl, or satin covered, and
there are two generous box pleats on
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Model C. This Georgette blouse in
navy blue volunteers to join expedi-
tionary forces with one's Autumn
serge suit. The soutache braiding in self
color, the parti-colored acorn buttons on
the little bisque vest, the bisque blue-
bordered collar and cuffs provide relief
without incurring the necessity of over-
much cleaning. Also to be had in bisque
and white, taupe and white, and in
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"Dressmakers to the American Woman"

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QUESTIONS ON ETIQUETTE

MRS. B. T.—What is the correct wording and size of card for an ensign in the Navy?

Ans.—For lieutenants and all officers of lower rank in either the Army or Navy, the title should be used as in the example given below:

John Alexander Perry
Ensign U. S. Navy

Captains and all officers of higher rank may use the title as a prefix to the name. The usual size of a man's card is about three inches long and one and one-half inches wide—in other words, a small oblong card.

Miss S. D.—At a recent dinner party an officer and a private were invited. The officer, upon recognizing the private said, "Officers and privates are not allowed to associate. Either he or I must leave." The private left immediately. Was the officer right? Another officer made the remark to a private who was walking on the street with his parents and did not see his superior, "You are to salute me wherever you see me, regardless of whom you are with." Was he not in the wrong?

Ans.—To begin with, the hostess should have informed herself on that point of military etiquette which prohibits the inviting of an officer and a private to the same function, even if they are friends or brothers. When the hostess had made this mistake, however, we question very much the good taste of the officer in embarrassing every one by taking such an attitude. Very likely he had only just received his commission and had not been out much. It would almost seem, in the eyes of Army people, that the private should have rapid promotion for his good breeding. It is the duty of a private always to salute an officer, regardless of the people he is with, but, again, the officer's breeding is put to the test. There are moments when an officer belonging to the regular Army and having had years of military experience and training would not catch the eye of a private when it might put the latter in an embarrassing position. We must all be very patient in the present situation, as there are many very young men who, though influence and not merit, have obtained commissions.

Mme. R. B.—What is the American custom of leaving the dining-room after a formal dinner? Should the hostess leave first with the guest of honour or should the host leave first with the lady who is seated at his right? One sees both done in Washington, which is very perplexing for a foreigner.

Ans.—On leaving the dining-room, the hostess usually leads the way, followed by all the women, and after that come the men. It is most unusual for people to go out in the order in which they came in, two and two. At a great many formal dinners, the men remain behind to smoke while the women adjourn to the drawing-room where the coffee and liqueurs are served.

Miss A. D.—What is the correct way of presenting a letter of introduction? Should the letter, with a card, be left at the residence of the lady to whom the letter is addressed, or should it be delivered in person? Also, what time of day is most suitable for such a call.

Ans.—In presenting a letter of introduction, we consider that it is better to call at the house between the hours of two and five in the afternoon, leaving the letter of introduction with a card. Then, it is presumed that the recipient of the

letter will either acknowledge it and the visit by a return call or by a little note of invitation to her home.

Miss M. T.—How does one place a man guest of honour at table? If he is seated at the right of the hostess, does that not disarrange the table by having the other men seated at the right instead of at the left of the women they take in? Which is the seat of honour in an opera or theatre box? Is it necessary to tip the chauffeur when a friend sends one home in her car? When an unmarried woman visits a house for a week end or for a longer period, whom does she tip on leaving?

Ans.—We can not see that, in placing a man at the right of the hostess, the whole table is disarranged. The question of having a man exactly at the right of every woman is not a matter of importance. The seat furthest from the stage is generally the best seat in a box, and when the hostess uses her box herself she usually sits in that seat placing her two most important guests in the front. It is not necessary to tip the chauffeur when a friend sends one home in her car, but when one is using the car for any great length of time it is most important to do so. For an unmarried woman visiting in a country house, it is customary to tip the chambermaid, the butler, and any other servant who has performed a personal service.

Miss M. J. W.—What mourning is correct for one's fiancé?

Ans.—The Anglo-Saxon rule is that women assume mourning only for those nearest to them, that is, blood relations. While a girl would feel inclined to wear black when she has had such an overwhelming loss as the death of her fiancé, we would advocate only the simplest and most inconspicuous kind. Naturally a woman bereaved of her betrothed does not wear a white ruche in her hat.

Mrs. J. M.—What is the proper number of cards for a bride to leave in making dinner and party calls?

Ans.—The proper number of cards for a bride to leave in making not only her first call but all calls afterwards, is one of her own and two of her husband's, when calling upon a married woman. It is no longer necessary to leave individual cards for each member of a family—one card "for the ladies" indicates that this is meant for the mother and sisters. When calling upon an unmarried woman or widow, one card of the husband's and one of the wife's, or the card combining "Mr. and Mrs." is sufficient to leave. One usually returns a first call within a month.

Miss C. H. B.—Will you please tell me the correct way to introduce people on informal occasions.

Ans.—For an informal introduction, the correct method is to present the man to the woman, as for example, "Mrs. Brown, allow me to present Mr. Jones." When introducing people, the names should be enunciated clearly. Between women of nearly the same age and of equal social status, a married one is accorded a slight precedence on the occasion of an introduction. Between two matrons, all things being equal, no distinction is drawn; the introduction would be made thus: "Mrs. A., I believe you do not know Mrs. B.; Mrs. B., Mrs. A." When introducing two men of similar ages and equal social positions, it is only necessary to say: "Mr. A., Mr. B.," or—"Mr. A., do you know Mr. B.?" This is quite sufficient.

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Rigaud's

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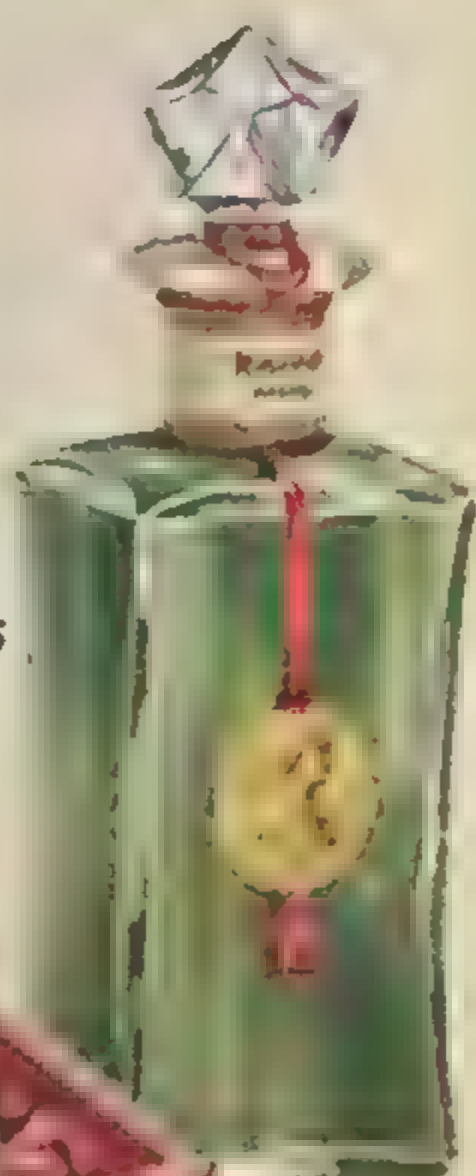
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Brilliantine



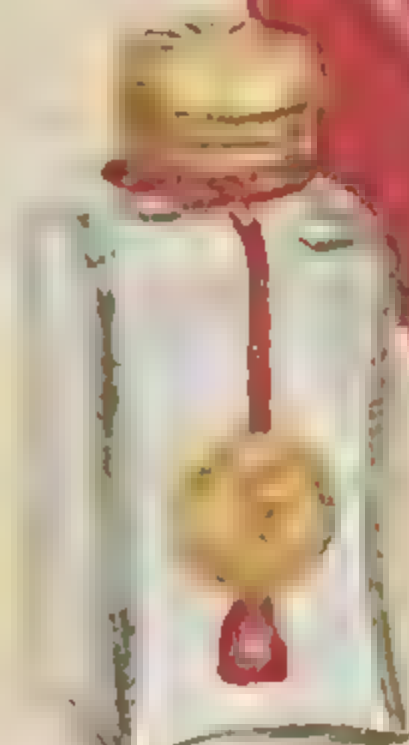
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Mary Garden
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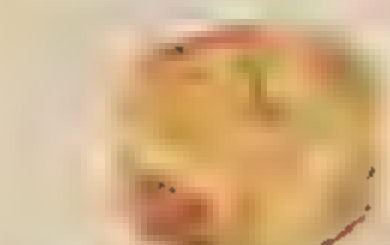


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collections of both Imported and American-made Lingerie are very extensive.

Notwithstanding the present strenuous war-time conditions, we continue to maintain our high standards of merchandise and service in every department. Orders by mail will receive the same scrupulous attention as heretofore.

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Fifth Avenue 34th & 33d Sts., N. Y.

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D. B. FISK & COMPANY
CHICAGO

POCKETS FOR WOMEN

NOW that women can vote, I can not help hoping that they will vote for pockets. To tell the truth, I have long had a burning desire to possess as many of these convenient carryalls as a man. It is the one possession which I really envy the other sex, although I realize that this is an unfeminine desire and that the average woman seems content to take the cash and let the pockets go. However, there seems to be no ground for supposing that pockets for women will follow votes for women. Man's equipment of pockets evidently bears no relation to his ability to vote; the imbecile and the minor who can't vote have the same number. And, in the states which are snowy white on the suffrage map, woman wears no more pockets than in those which are inky black, while in the speckled ones she fares no better. In Tennessee and in San Francisco she explores up her sleeve, down her neck, and between the fastenings of her blouse, searching for her handkerchief, precisely as she does in Boston and in Baltimore. And in these places, as in all others, she frequently finds that her handkerchief has escaped its prison house.

IF A MAN HAD NO POCKETS

Whoever has witnessed this handkerchief hunt must realize that woman has suffered one wrong—or, rather, thirteen, for whispers about men have it that they carry that number of pockets about their person. This fact alone should account for any superiority to which they may lay claim. Fancy a man without pockets! He would drop his handkerchief and run around looking for things just like a helpless woman. All that mysterious collection of papers he carries about with him would be in a bureau drawer at home or in a desk drawer at the office, and surely some day there would be a paper of importance among them. Besides, without his note-book he would forget his engagements, and without his cigars he would be as cross as a bear. In fact, it is undoubtedly because of pockets that his sex has attained its fame for coordination of mental processes.

The question is, has man denied pockets to women, does she deny them to herself, or is the guilty party one of those impersonal, severely logical forces which, like a corporation, has no soul and can not be held responsible? In short, if women are for pockets, why are not pockets for women?

POCKETS OF LONG AGO

There was a time when woman had a pocket, though no living woman will admit that she remembers possessing this prehistoric appendage. At first it was concealed within the skirt of her dress, but somewhat later it retired modestly to her underskirt. As not all underskirts were of silk, it follows quite logically that not all women had pockets, but

they were encouragingly abundant at this period. Then, however, there came a dark and pocketless era. Of course, there were compromises outside and inside of coats, and occasionally the tailored blouse boasted a pocket which would accommodate a folded handkerchief. Sometimes, too, a venturesome female displayed a leather pocket uncompromisingly clasped to her belt. But, on the whole, pockets had ceased to be.

THE TRUTH ABOUT POCKETS

To tell the truth, pockets, if used to their full capacity, were bound to bulge. And if they were not used, why have them at all? Even the woman who longed most ardently for man's thirteen pockets, would not pay for them by bulging in thirteen spots. In short, woman is without pockets because pockets do not become her. The recent appearances and disappearances of pockets goes to prove this very point. For pockets were in evidence just as long as the particular type of gown needed them and then, presto, they were gone. What every woman knows is that they were never meant to hold things; they were simply there for their effectiveness. Usefulness, as well as beauty, is its own excuse for being, but it is not an excuse, when it concerns her appearance, that is acceptable to woman.

When the mystery of woman's lack of pockets is thus dragged out into the light of day, it is, of course, no mystery at all. It also becomes clear that both men and women are responsible for the pocket situation—as they are for every situation under the sun. As a matter of fact, the sexes are never divided upon any subject whatsoever; the parties for and against anything consist of men and women in about equal proportions, and if this isn't true, it will be very hard to prove that it isn't.

IF POCKETS COME TO STAY

But, if pockets should follow on the heels of suffrage, what will woman put into them? The question is of breathless interest, for the likenesses and dissimilarities of the two sexes will never be revealed until the contents of their pockets may be compared. Has woman ceased dissolving into tears because of the difficulty of laying hands upon her handkerchief—which, no doubt, the old-fashioned heroine carried in that prehistoric pocket already mentioned? Or has she given up fainting because it was not convenient to carry her smelling-salts?

Perhaps, after all, whatever is, is right. A woman with thirteen pockets would be no better off than a man with a wrist bag to the right of him and a knitting bag to the left of him, while that happy person who carries the contents of a breast pocket in one, and everything she can think of in the other, has no need of pockets.

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AT LEADING STORES IN LEADING CITIES

CANDLES *as* DECORATION

CANDLES do not grow on bushes, we are told by an ancient proverb, but bayberry wax grows on the wax-myrtle (or *Myrica cerifera*, one of the sweet-gale family of bushes, sometimes called candleberry), and this is converted into sweet-smelling Christmas and birthday candles the odour of which equals that of roses in melting the hearts of shy maidens. Before the day of gas and electric illumination, the making of bayberry candles was a home industry, just as much as raising medicinal herbs in the kitchen-garden or quartering and stringing apples to dry before the kitchen stove. Now that this industry has been revived in a commercial way and bayberry candles are distributed by the trade in large numbers, the few residents of Cape Cod who still keep up the old custom of making their candles for home use and for the summer visitors may come in for the profits of a changing fashion.

THE NEW CANDLE INDUSTRY

Candle illumination seems like an anachronism in this twentieth century of high-powered tungsten lights and mercury-vapour imitation of daylight; but candle-making is prospering as never before in the history of the world. It is estimated that the 1917 production of candles in this country will total twenty million dollars. But by far the greater part of this output will be for decorative rather than utilitarian purposes.

Candle illumination is intimately associated with our early Colonial history. By the light of candles our Pilgrim ancestors read and studied the scriptures for their spiritual guidance. Washington fought the Revolution by candle power. Lincoln, when he could afford it, used candles instead of the reflection of the fire-place while filling his mind with facts and fancies. Even as late as Dolly Madison's reign, the White House was largely illuminated by candles. All the Colonial balls, official and private, were glittering scenes of candle-light.

By candle-power terms we still estimate our electric and gas illuminants. The Catholic church has steadfastly refused to depart from its early ways, and upward of seventy per cent. of all the candles made in this country are used in the churches of this faith. The Episcopal church compromised by using candles for decorative purposes, but gas and electric light for illumination. The Greek church, imported later into our midst, is extravagantly decorated with candles, but only on special occasions are they lighted.

In the search for what is beautiful and good in antiques, the modern artist has in late years seized upon the candle as a new note in his colour decoration. There is a revival of candle illumination that is of more than passing interest. It is the most simple striking symbol of the torch of knowledge that even Liberty could hand down to an enlightened world.

THE CANDLE AND THE CANDLESTICK

The manufacture of candles for decorative and artistic uses has attained a tremendous impetus through the effort to beautify our homes along lines of simplicity. But one needs a fine collection of candelabra to introduce this old but new illuminant into our homes. The candle without the candlestick is like the jewel without its setting.

One wealthy woman in New York, who possesses an almost priceless collection of antique Italian, Russian, and French candelabra, spends nearly a thousand dollars a month in illuminating her town home with candles. They range in size from a few inches to four and five feet in length, and in colour from snowy white to all the delicate hues of the rainbow. But the coloured candles are not used in a haphazard arrangement; they form

an essential part of the colour scheme of each room. When ablaze with its forests of candles, the house is truly a glimpse of fairy-land. No electric illumination could rival this without introducing a glaring bizarre effect.

The manufacturers have catered to this coming fashion by making stock that will fit in with the furnishings of almost any room. They are made for dining-tables, for boudoirs, for drawing-rooms, for sun-parlours, for music rooms, and for ball-rooms. They come in all the approved colours, red, pink, white, dark blue, green, lavender, orange, yellow, old-gold, and old-rose. In shape, they are made in art nouveau and period effects, such as the Adam, Renaissance, and paneled Colonial. The fashion has not stopped here, however, for candles are used for all kinds of festival occasions, state dinners, birthdays, Christmas, and all the holidays. To meet this demand, form and colouring have grown apace. Perhaps the custom, which is fast increasing with Americans, of spending the holidays at their country places, as the English do, is responsible for this revival of candles. One woman who always opens her old family place for Christmas, hit upon the happy device of using as a drawing-room chandelier for Christmas week, a short fir tree, hung from the ceiling by scarlet cords, and holding a tall wax candle on the end of each of its spreading branches. The room was, of course, also illuminated from the sides by candles, but an effect of unusual festivity was gained by this original central lighting.

There are candles to suit special festivals and for those sentimentally inclined. There are "guessing" candles and "mystic" candles. The former have some verse or motto painted on them, and for good or ill one guesses his fortune, after which the candle is lighted and left to burn so many minutes. The "mystic" candles are banded with an array of colours which portend good or evil when the light fades and goes out. There are clock candles which tell the time, each coloured band burning for a quarter of an hour, and the candles which burn for so many hours, notifying guests by their dimming light that it is time to go home.

UNUSUAL CANDLES

Christmas candles and birthday candles will never go out of fashion, and they are sold and used by the millions to-day. Even the danger from fire has had little effect in decreasing the sale of candles for Christmas trees, and no birthday cake is considered complete without its array of coloured candles. The bayberry candles with their delicate woodsy odour have started the fad for "perfumed" candles. One may choose a perfume, and the candle maker will do the rest. It should not be a strong pungent perfume, but the delicate suggestion of an odour which brings pleasant associations. The perfume is emitted as long as the candle burns. Some candles have combinations of perfumes, changing every so often so that a new delicate odour creeps into the air almost imperceptibly. The claim that mixed perfumes are undesirable and vulgar hardly holds in this case, for the delicate odour of the first vanishes before the next is released.

In the utilitarian way candles are being used for seashore and the woods as they have never been before. The coming of the small bungalow in the heart of the woods has stimulated the demand for candles. All through the short summer evenings candles are being used in this way in preference to all other forms of light. They are more artistic, more in harmony with the surroundings, and more romantic than lanterns or sputtering gas flames. The summer cottager is becoming a devotee of this newest and oldest of fashions and is thereby obtaining a great deal of pleasure.



WE ARE all making sacrifices these days—women as well as men. The Government asks us to conserve wool—and what could be easier when we can use

Skinner's
Silks, Satins, Taffetas
(36 inches wide)

Gowns, blouses, petticoats made of SKINNER'S are a practical economy because of their greater *wearing quality*.

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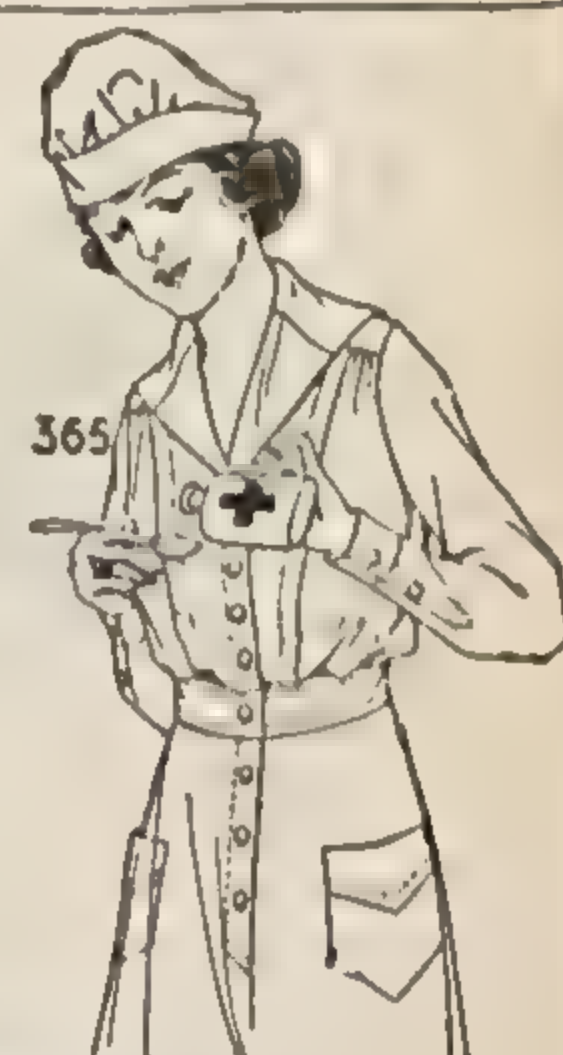
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Just as beautiful
furniture combines
utility with art,—
so in thousands of
modern homes the
most efficient
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"Health-Glow" Waterproof Rouge

"Health Glow" makes a beautiful com-
plexion more beautiful and transforms a
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Press a drop of the rouge against
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lasts throughout the day. Used in
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when entering the water. Sent by mail all over
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"Beauty Pin Net Veils"—Dainty invisible veils,
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The THINGS that MAKE a PARTY

Some Suggestions for Simple Ways of Making Children Happy at Their First Parties

ALL children love parties, and, of course, to a child, nothing is a party at which "goodies" are not served. Ice cream and cake are naturally the favoured refreshments for children, but the cake should be very plain and the frosting as simple as possible. Children's parties are necessarily small and early affairs, and one must conform as far as possible to dietary rules in entertaining other people's children. The best ice cream for children is made from plain thin cream, sweetened and flavoured, or the French ice cream made from frozen custard may be used. An excellent ice cream may also be made of one-fourth of a cupful of sugar allowed to each cupful of thin cream, or rich milk and cream mixed, flavoured or combined with the juices of fresh fruit, such as strawberries, raspberries, bananas, or peaches, and frozen. Ice cream made in fancy molds and coloured with harmless vegetable colourings is always pleasing to children, and the cream may be attractively served in little paper cups simulating flowers, in tiny flower pots sprinkled over with crushed macaroons, with a real flower growing in the pot, or in little fancy cases with tops that lift off to disclose the ice cream in paper cups beneath. Ice cream such as this, a gay little cake with fancy frosting and coloured candles, and a few "crackers" or mottoes to pull will afford delight to the average child.

A "SUGARING OFF" PARTY

For a children's party in the country during summer, what could be nicer or more unusual than a "sugaring off"? In a shallow tray on a low table a great block of ice is placed, surrounded by a wreath of green leaves to conceal the tray. Meantime, in the chafing dish, soft maple sugar is boiled down until a little dropped into cold water will harden into a waxy ball. When it has reached this stage, the flame must be extinguished, as further cooking makes it too hard. The children may be given cunning little paddles whittled from maple chips, so that they may ladle a little of the steaming maple syrup on to the block of ice where it hardens at once and may be taken up on the fork or the tiny paddle and eaten like caramels. Bread and butter sandwiches and tiny plain doughnuts made without sweetening may accompany this. It is great fun to boil the waxy syrup and

see how quickly it hardens upon the ice. There is no greater treat for children on a rainy day than a real old-fashioned candy pull. Most children crave candy, and it is not much trouble to teach them to make the more simple kinds themselves. Of these nothing is better than the good old-fashioned molasses candy, pulled until it is white and braided into enticing sticks.

THE JOYS OF BERRY PICKING

Children summering in the mountains or at the sea shore in the real country where there are berries, may be allowed to go on a Gipsy party and to carry loaves of bread and jugs of milk with their bowls and spoons. Strawberries, raspberries, or blue-berries which they have picked themselves, eaten in a bowl of bread and milk with sugar, form the luncheon, and the children enjoy eating the berries which they have so laboriously gathered. These little repasts are, of course, of the most informal sort. Formal parties for children should not be encouraged, for, alas, they reach the formal stage too soon as it is.

Some suggestions for children's afternoon parties are given here, but each child takes greatest pleasure in learning to cater himself for his little friends, and, if allowed to arrange the menus, will soon learn the whys and hows of entertaining.

Lettuce and Chicken Sandwiches
Guava Jelly Sandwiches
Little Sponge Cakes with Pink Icing
Strawberry Ice Cream
Served in Paper Flower
Pots with Roses
Peppermints Butter Scotch

Peanut Butter Sandwiches
Jumbles Caraway Cookies
Chocolate Cake
Vanilla Ice Cream
in Fancy Shapes
Cocoa with Whipped Cream

Sliced Bread and Butter
Chicken Sandwiches Jelly Sandwiches
Strawberries in Baskets of
Vanilla Ice Cream
Marshmallow Cake
Lemonade

Tiny Buttered Biscuits
Gingerbread Honey Toast
Cold Chicken Drumsticks
Tapioca Cream
Fancy Cakes with Icing
Orangeade

"I Can Not, Having Been Your Lover, Stoop To Become Your Friend"

Once I had a rose from the gardens of Kashmir.
The gods were jealous and sent a blight on it—
It has been dust for more than a year.
It is useless to curse the gods

But I am surprised that you, of all people,
Should suppose that I could be especially excited
By that admirable plant, the geranium.



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Lines of height, grace, slenderness and youth are skillfully simulated by

F. F. Models

In Suits and Coats

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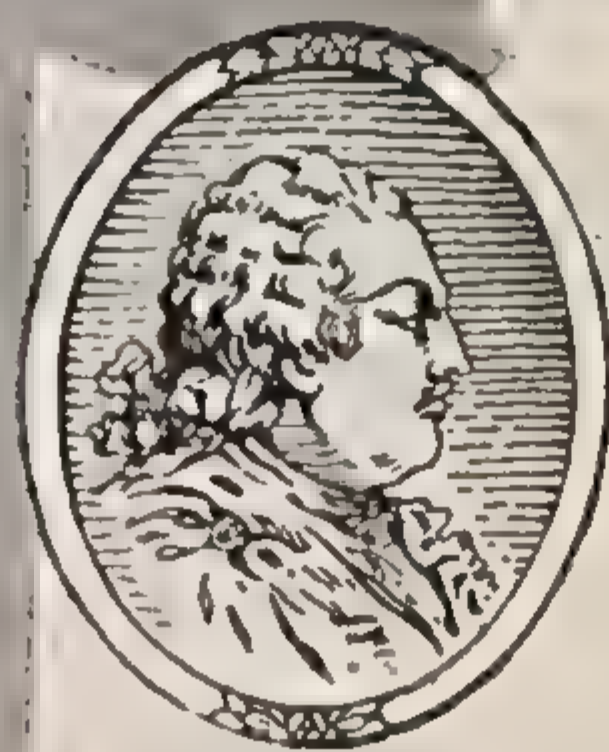
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Gothic	Jacobean
Chippendale	William & Mary
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The Highest Class Talking Machine in the World



At last you can enjoy
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Comfort!

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Marcella
PATENTED
Reg. U. S. Pat. Off.

SKIRT DRAWER

IT is woman's prerogative to wear lingerie that is not only superlatively smart in appearance but comfortable fitting, non-binding, allowing the limbs perfect freedom.

Thanks to its novel patented feature, the Marcella Skirt Drawer offers a practical combination of open drawer, closed drawer, and short underskirt—a construction that can only be found in garments bearing the Marcella label.

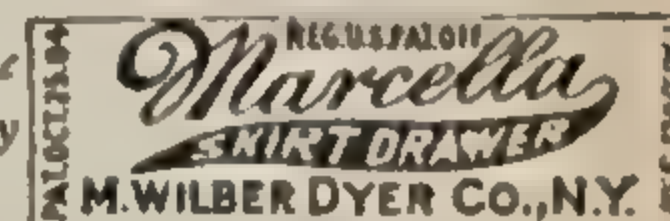
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Write us and we will direct you to the nearest store in your city featuring Marcella Undergarments.

Send for Latest Style Folder

Let this label guide
you—it is on every
garment.



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71 West 23rd St. New York



A SATIN sports skirt sounds like a luxury, does it not? And yet, it isn't, if it's of Goetz* All Silk Satin! Remember, with a Georgette blouse to match, you can wear it all winter as an afternoon frock.

That's the delightful part of Goetz Satin—it's so versatile! Your street and afternoon gowns are suitable for informal evening wear as well, because of the brilliant lustre and rich solid colors of this unusual satin.

You can have it in your ready-made clothes if you ask for it—see that your suit is lined with Goetz Satin, too. You'll find the name Goetz woven in white in the selvage.

*"Gets"

GOETZ
All Silk Satin

GOETZ SILK MFG. CO., New York City



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PAUL JONES MIDDIES

Buy your daughter a Paul Jones Middy for school and she will really study better. No tight or uncomfortable feeling to take her mind off her work—no disconcerting thought that she must not do this or that for fear of soiling or tearing her waist. Just 'wholesome,' healthy comfort—lots of room to grow.

Paul Jones Middies are the original middy blouses for girls—the highest quality middy blouses manufactured. Paul Jones Middies are guaranteed fast color.

If you cannot get Paul Jones Middies at your favorite store, write direct to us, mentioning your dealer's name, and we shall see that you are supplied. Paul Jones Style Book FREE on request.

Morris & Co

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Hats and Frocks for Early Autumn

In this September 1 Number of

V O G U E

Hats of Charm and Dignity

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Frocks for Street Wear

Prices are going up overnight. The scarcity of materials and labor makes selection twice difficult. These frocks—see pages 73 and 74—were selected in July, and their makers have solemnly promised to keep them in stock for Vogue's readers. By September, you will know for yourself that these frocks are wonderful values. You could get no better buy, Vogue feels sure, for your early autumn street dress than those in this issue of Vogue.

Vogue Purchases for Its Readers

Not only does Vogue know how to select, and what to show in its pages; Vogue also buys hats, shoes, frocks, accessories—anything and everything shown with prices. Just mention the pages on which the things you want appear; inclose a cheque; state your size, colors preferred, and any other requirements. Vogue will fill your order at once. Or, if you like, Vogue will tell you the name of the shop and you can buy direct. Address

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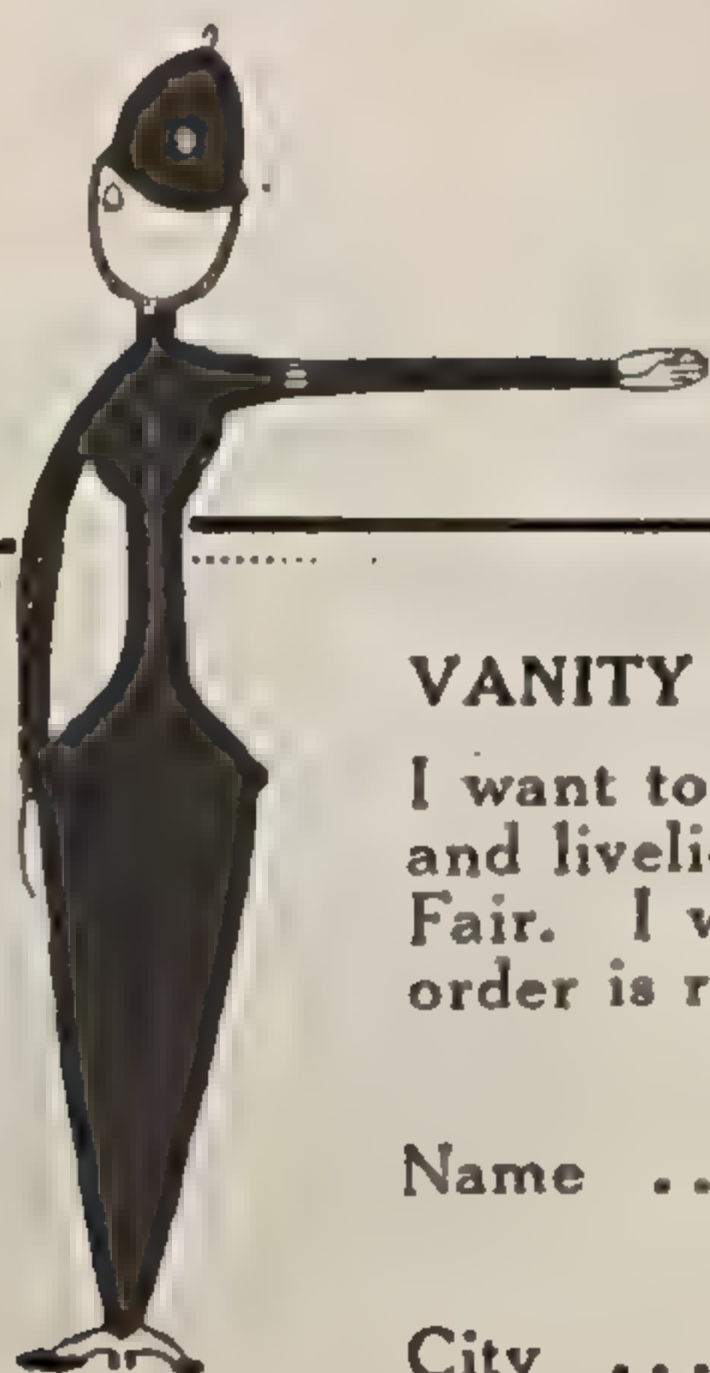
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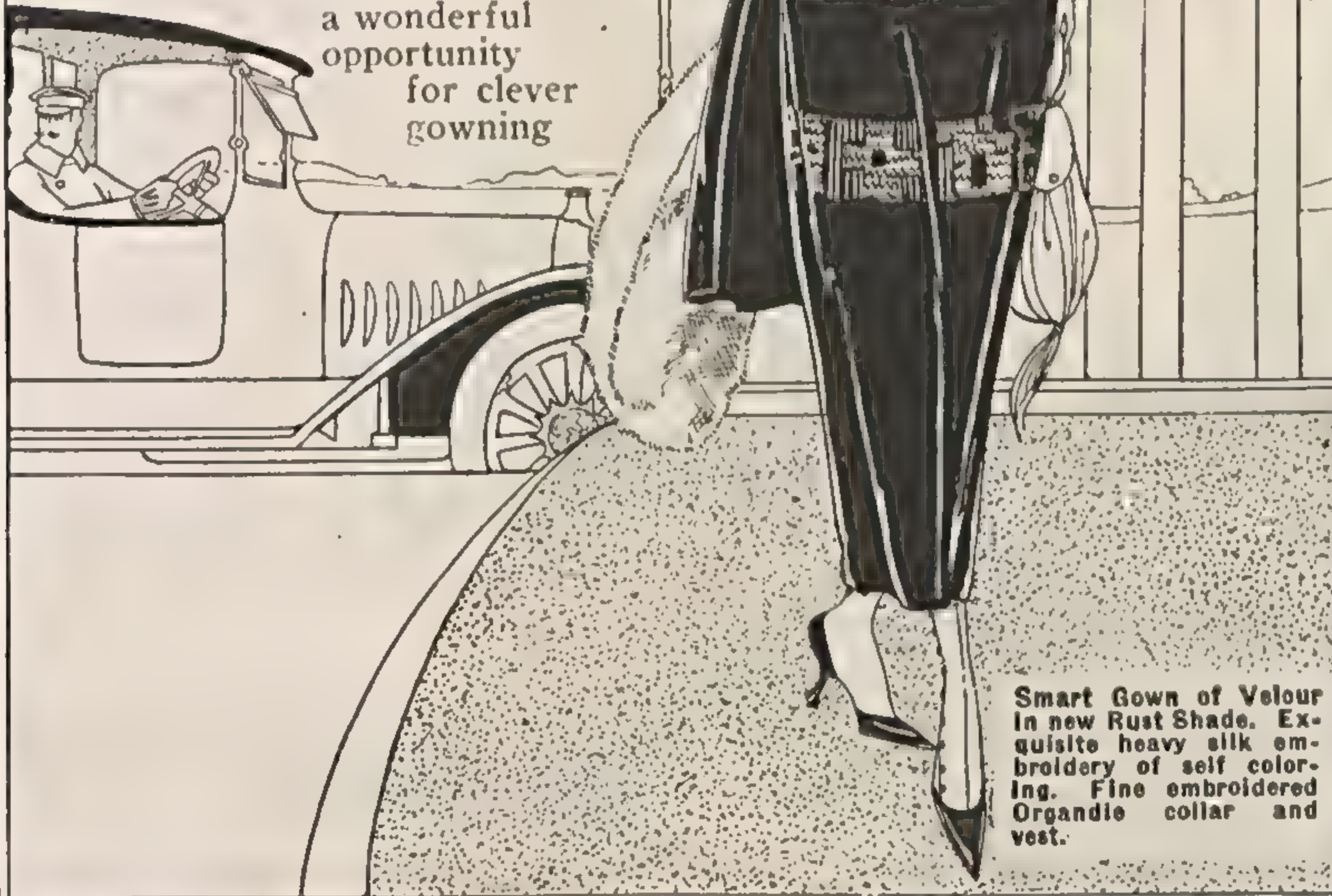
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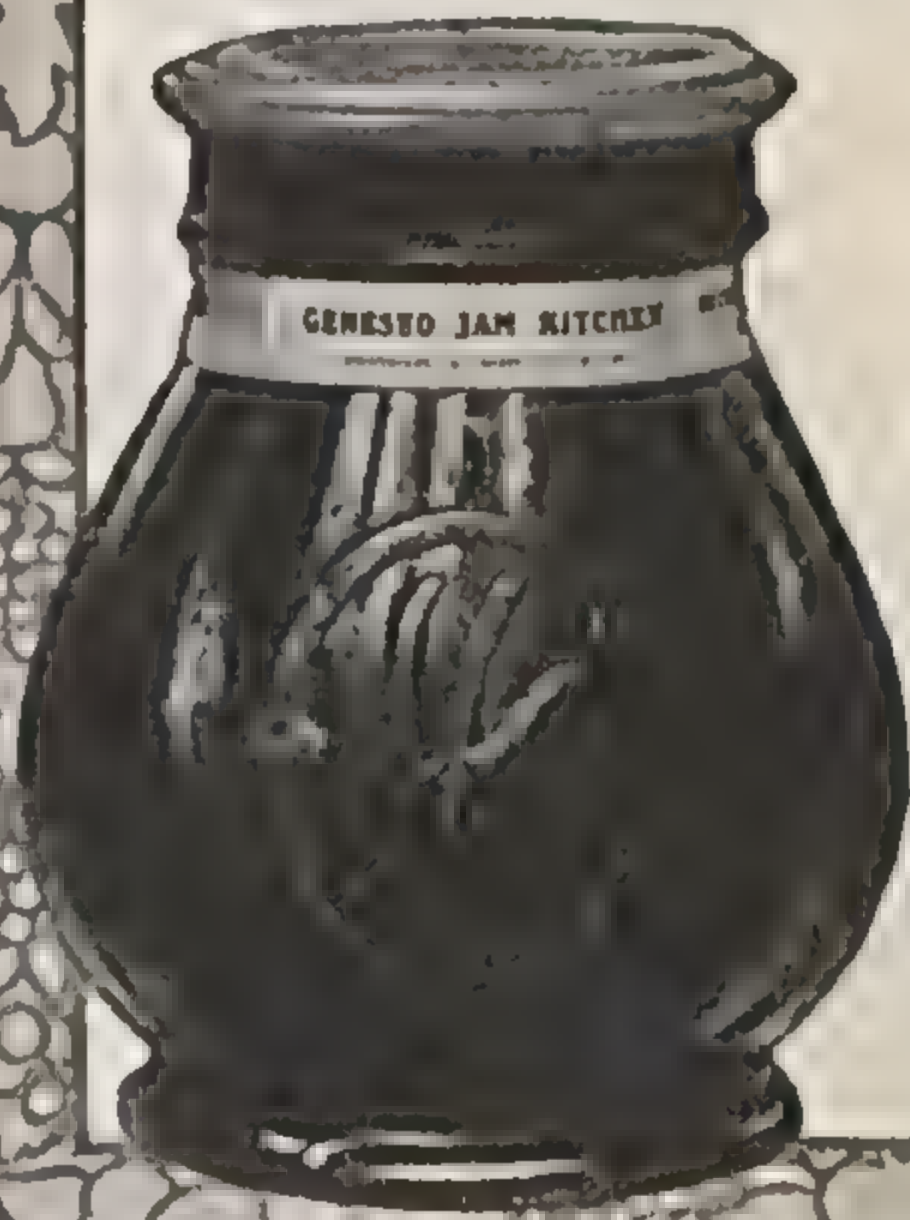
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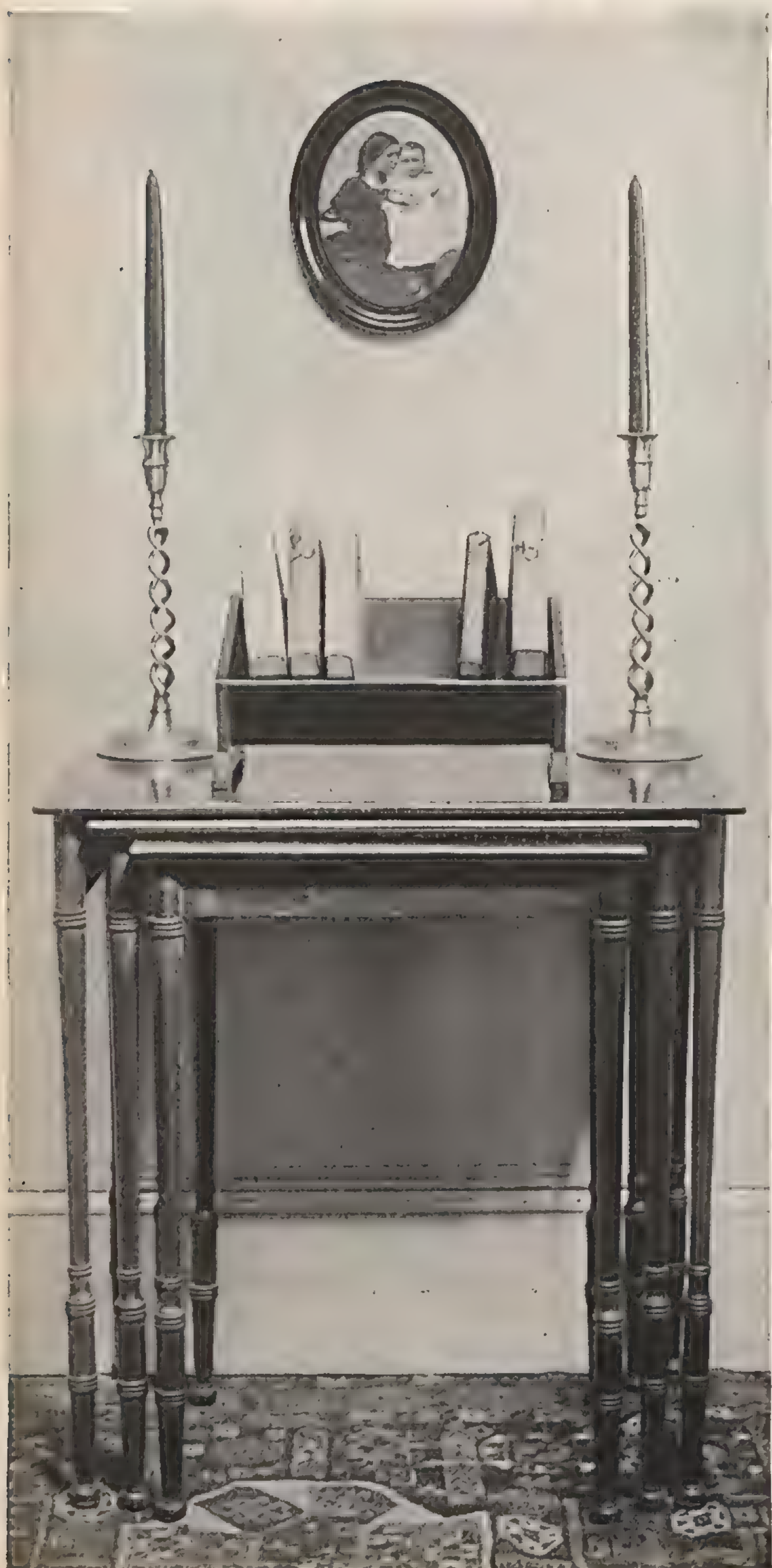
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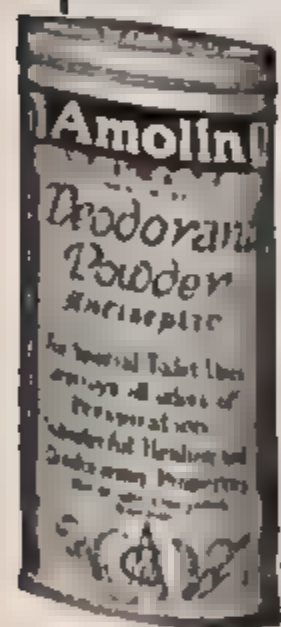
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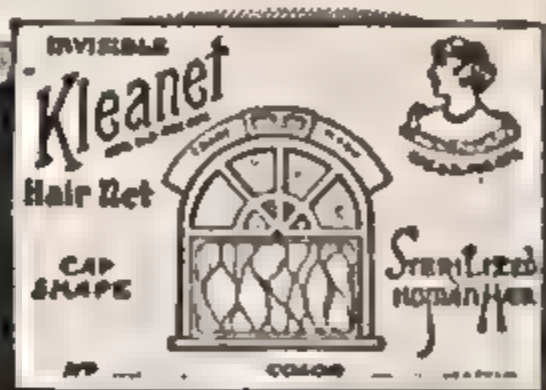
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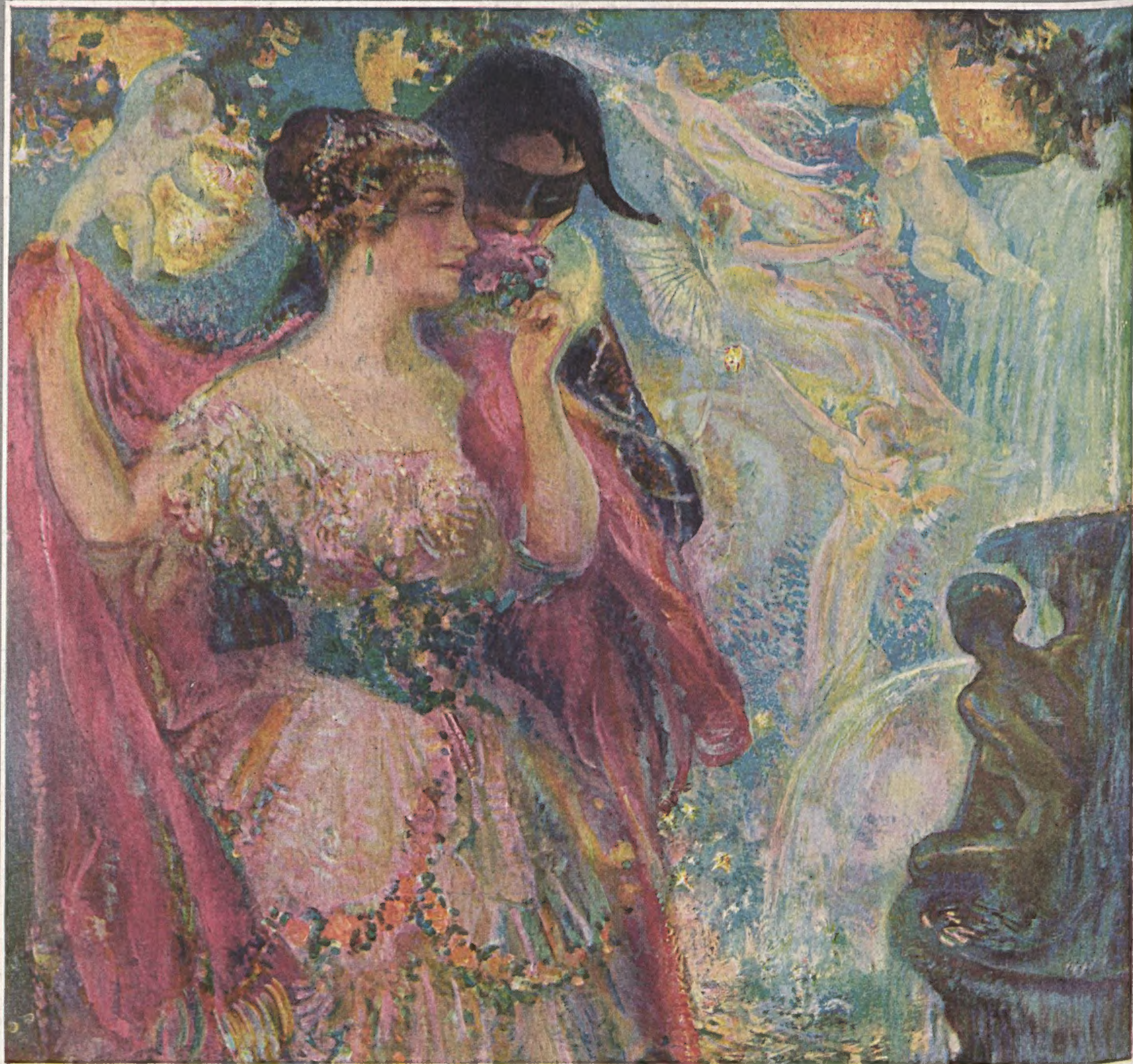
The BROADMOOR

COLORADO SPRINGS

BUILT OF STONE, STEEL AND CONCRETE;
NATURALLY IT IS FIREPROOF

Write for illustrated booklet





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THE CAREY PRINTING CO. INC.
NEW YORK